THE BROADCAST PROGRAMMES FOR AUGUST 25—AUGUST 31.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 308. [Registered at the G.P.O. as a Newspaper] AUGUST 23, 1929 Every Friday. TWO PENCE

Personalities in the Week's Programmes

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Contributors to this issue include :

ST JOHN ERVINE
'What Pirandello is driving at'

WALTER T. RAULT
'A Plain Man at the Proms'

G. JEAN-AUBRY
Massenet and "Werther"

THE O.B. DIRECTOR
'The Schneider Trophy Relay'

HARVEY GRACE
Broadcasting and Cricket

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THE RADIO TIMES

Vol. 24. No. 308. [Registered at the G.P.O. as a Newspaper.] AUGUST 23, 1929. Every Friday. Two Pence.

THOUGH KING WILLOW IS NO BROADCASTER,

Harvey Grace, Music Critic and Cricket Enthusiast, puts in a timely word for him.

'The game of Cricket, philosophically considered, is a standing panegyric on the English character; none but an orderly and sensible race of people would so amuse themselves.'

—PYCROFT, *The Cricket Field* (1873).

SOME of us were listening recently to an astonishingly exciting broadcast commentary on a Lawn Tennis Championship match, when one of the company said: 'If you want a proof of the hopeless unsuitability of cricket



'He starts his twenty-yard sprint.'

for this age of speed and enterprise, you have it in the fact that cricket is the one game that cannot be broadcast. Attempts were made in—1927, wasn't it?—but with such funereal results that there's been nothing doing since.'

I remained outwardly calm.

'We tuned in expectantly,' he went on, 'and found ourselves wasting good juice on such exciting details as these:—

'"Manktelow is about to start the bowling for Rutland, the batsman being Higginbotham. Manktelow is very fast. He takes a long run—over twenty yards; he is running now . . . his first ball is a wide, and the ball has gone to the boundary. A spectator has tossed it part of the way back, and Prebble has gone to meet it. Prebble throws it to Manktelow, who now has to walk twenty yards to start running over the same twenty to deliver his second ball. Stroulger plays it to Snoop at third man, who returns it to Manktelow. He starts his twenty yards' sprint again, but has to pull up, as Stroulger, in an attitude of devotion a little way up the pitch, is removing a loose blade of grass or a worm-cast—I can't see which. Manktelow's third ball is smartly taken on the leg side by the wicket-keeper. The next ball is snicked by Stroulger for a single. Blupworthy now prepares to take the bowling. He's a left-hander, so the field has to change over . . . he has edged his first ball past short-leg—one run. This gives Stroulger the batting, so the field has to cross over again; Manktelow is now having a heart-to-heart talk with his Captain as to placing of the outfield. . . ." And so on for a quarter of an hour, while wireless listeners switched off (with appropriate language), at the rate of twenty thousand a minute. The few survivors who hopefully held on heard something like this:—

'"Rain has been threatening, and a few drops have begun to fall. The players are running to the pavilion, followed by the umpires who, I need hardly say, are *not* running. There's a certain amount of barracking, cries of 'Play on' and so forth. A man in the front row who puts up an umbrella is regarded with disfavour, on the ground that so long as an umbrella is open there will be no more play. The shower continues, and when it's over there must be a further wait while the pitch dries sufficiently for play to be resumed. . . . It has just been announced that if there's no more rain—a big 'if'—play will start again in half an hour."'

I still kept a tight hold on myself.

'No,' he continued, 'the wireless public will have no use for cricket—unless, of course, you could guard against the many dull passages, and even more against the frequent spells when play is held up entirely—the sort of thing that happens so rarely in other games as to be negligible. You might do this by arranging that the two commentators should possess not only the high military rank that seems to be a qualification for the job; they should also be good hands at "back chat." In fact, the B.B.C. might do worse than send our old friends Clapham and Dwyer. Then, when things got dull, Clapham—or is it Dwyer who supplies the rambling *ecito vace* patter?—anyway whichever it is, might reel off a few of the many good stories about cricket, such as the old yarn about the batsman who began his innings by stopping a hot one with his ribs, and immediately started for the pavilion. "Hi!" cried the umpire, "Where are you off to? You're not out." "No," said the batsman, "but I'm going." A few chestnuts of that sort might help out a cricket broadcast; otherwise it would be hopeless. The "mike" is the acid test of the modern world, and shows cricket to be a ludicrous anachronism. It ought to have been buried with the stage-coach.'

'Your main fact is right enough,' I said. 'Cricket certainly makes a poor broadcast. But the fact does not prove that cricket is a bad game; it merely shows that there is one good thing beyond the scope even of the accommodating "mike." The length of a cricket match is the first obstacle, but not the only one. Its uncertainty makes it impossible to take even a sample of it. You may broadcast a portion of other games, because they are pretty much of a muchness throughout.



'An umbrella is regarded with disfavour.'

They are brief and concentrated, and something is always happening. But cricket is anything but brief, and the excitement, instead of being spread more or less evenly, is liable to occur in sudden and quite unexpected spells. A dropped catch, or a catch miraculously held—a lucky snick—a change of light—a shower—a bowler suddenly finding or losing his length; any one of these or a dozen other factors may suddenly change the game, and transform what looked like being an uneventful "draw" into a fierce struggle for victory. That threadbare expression about "the glorious uncertainty of cricket" is just right. Uncertainty in most things is merely annoying; the grand peculiar to cricket is glorious. A favourite word with our daily journalists nowadays is "dramatic." Everything must be "dramatic" if it is to have a news value. And 'tis these bright young Fleet Streeters, with their everlasting "dramatic" and "amazing," and "romantic" and so forth, who call cricket dull.



'A general air of leisureliness.'

Why, bless their innocent hearts, there is more drama in cricket than in any other game, for the simple reason that no game changes its complexion so quickly, or as a result of such trifling elements of chance. And when you *do* get drama in cricket, all the more intense, because the proceedings have to be conducted more or less in cold blood, owing to the necessarily deliberate routine of changing over, taking guard, waiting for a new batsman, and so forth. This is an age of sporting thrills, but I doubt if there are any to compare with those that may suddenly grip you at cricket.

'This has always been realised. Old Pycroft, whose book 'The Cricket Field' is still one of the best books on the game, has something to say on this point. He reckons that the excitement of fox-hunting is nothing compared with that of a close match at cricket. He knew what he was talking about, too, for he'd had many a gallop with the Quorn and Belvoir. He says he has seen hardened cricketers turn pale at some crisis of a match—the last man in, with a few runs to get—a ball skied on the stroke of time, and so on. Everybody who has sampled various kinds of games knows that a near thing at cricket will give you more deadly, nerve-racking excitement in a few minutes than you'll get from all the other games put together. Let it be admitted that the interest of cricket is too unevenly distributed for wireless purposes—except for those excellent Talks by Trevor and other eye-witnesses of the game. But do we cricketers want the game to be broadcast? I doubt it, for the very essence of cricket is something that simply cannot be transmitted. In fact, broadcasting would damage the game by being necessarily concerned with externals. There is a lot more in it than the mere hitting of a ball, or taking a wicket, or even the winning of the game. Cricket is a game to *see*, and it should be seen only by people who have played it, and by the few non-players who have somehow managed to grasp its technique, and, above all, its spirit. You hustling

(*Continued in column 3, page 370.*)



'The Broadcasters'' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



The Art of Writing Letters.

WE see that on Tuesday evening Raymond Mortimer is to talk on 'The Art of Letter Writing'—an art which, like that of keeping diaries, is in sad decline. If we write neither letters nor diaries, what are the biographers of the next generation to do? The title of Mr.



'Bitten one of your servants.'

Mortimer's talk reminds us of a magnificent volume which, as children, we discovered in our godmother's library in Staffordshire. This book, which was bound in what Victorian publishers called 'tooled boards,' was a complete guide to correspondence. Really, there must have been a model letter in the collection to suit every emergency—human contacts were, of course, less varied and complicated in those days. For instance, there was a letter 'To a neighbour whose mastiff has bitten one of your servants,' and another 'From a young lady politely declining a gentleman's offer of matrimony' which began, 'Dear Mr. —— (or Herbert, as the occasion may demand), Believe me, I am not insensible to the great honour you have done me by asking me to be your wife. It is not without having first given serious consideration to the matter that I convey to you herewith my deep regret, etc., etc.' This compendium was an infinite source of delight to us, why we cannot for the life of us think, unless the very fact of their being conveyed in letters made the tragedies of Herbert and the mastiff seem more real than the mild novels we were allowed to read. Under modern conditions, a guide of such completeness would be impossible, unless it were in as many volumes as the 'Encyclopædia Britannica' to allow of such necessary items as 'From a Young Lady to her Mother who has stolen her Dancing Partner.'

Lost Cities of the Maya.

AT 10 p.m. on Monday, September 2, Dr. Thomas Gann, who this week talks about treasure hunts, will give a second talk on the three Maya cities of British Honduras which he and Captain Joyce are to visit this winter on behalf of the British Museum. Dr. Gann discovered these massive ruins on a previous expedition. They date from about the fourth century A.D., and contain an almost perfect record of the life of a vanished civilization. The chief source of information is the graves of the dead, for the ancient Mayas buried with each person the articles they used in life—cooking utensils, jade jewellery, weapons, and so on. Unlike the Aztecs, whom they rivalled in civilization, the Mayas did not disappear with the days of their glory. Dark-skinned, short and sturdy, these Indians still form the native population of Yucatan. The majesty of the lost cities half smothered in the bush must be awe-inspiring—Xunantunich, with its pyramidal temple, 135 feet high; Pusbilha divided into a sacred and a civil quarter, joined by a ruined bridge over a vanished river. Discoveries in Honduras during the past two years have enriched the British Museum's collection of Central American antiquities till it is now the finest in the world.

The Great Plays.

SAYS our contemporary *The Listener*: 'While in the future radio drama must by no means neglect the debts it owes to literature and the sterner, more ascetic virtues of classical plays, the greater part of its efforts are bound to be directed rather to the future than to the past—rather to the play written for the microphone than to the play written for the Elizabethans—to Mr. Tyrone Guthrie rather than to Euripides.' Thus is Mr. Guthrie singled out for honour. His *Squirrel's Cage* is one of the most impressive efforts at 'pure radio' yet attempted. This satire will be 'revived' on September 11 (5GB) and 12 (London, Daventry, etc.). The 'Great Plays' series having concluded with *Henry VIII*, we may make up our minds as to the success of this ambitious venture. From an educational point of view, the project may be said to have succeeded admirably. In twelve months listeners have been enabled to hear representative drama of ten countries, plays which, in the present condition of the theatre, they would probably never see on the stage. In the light of artistic suitability for broadcasting, several of the plays fell very flat indeed. *Shakuntala* was tedious to any but the student of Indian literature; *Minna von Barnhelm* was not saved from dullness by an admirable modern translation; *The Cherry Orchard*, though finely produced, is not sufficiently clear-cut for our one-dimensional medium. Of the twelve we ourselves thought *There are Crimes and Crimes* the most successful; the drama here is of the mind. *Elektra* was beautiful, though the treatment of the choruses worried us. In *Henry VIII*, as in *Francesca da Rimini*, fine language triumphed.

Plays and More Plays.

DESPITE a feeling of general satisfaction with what we gained from listening to the series, we are strongly inclined to agree with *The Listener* that the Great Plays took up rather too big a chunk of programme time, and that in the planning of any future efforts in this direction suitability should come before scope. Meanwhile, arrangements for forthcoming 'radio plays'—as opposed to 'broadcast plays'—include a number of adaptations of famous novels: *Romance, The Rescue, Typhoon*, and *The Outcast of the Islands*, all by Joseph Conrad; Stevenson's *The Wrecker; The Passionate Elopement*, by Compton Mackenzie; Germany's greatest war-novel, *The Case of Sergeant Grischa*; *The Three Musketeers, Jane Eyre*, and *Rupert of Hentzau*. It is curious how adapters, following Cecil Lewis's lead in *Lord Jim* are concentrating on Conrad, for his novels are not simple stories by any manner of means, though they are all very definitely *stories* with spare and telling dialogue. In late September we are to hear *Roland*, a declamatory play with music, based on the famous *chanson*. Wednesday, September 4, brings us *The Thing That Is Plain*, by Naomi Mitchison. Holt Marvell and W. Rooke Ley are working on a play based on the life of Frederick Chopin. Edwin and Willa Muir have translated Lion Feuchtwanger's drama *Warren Hastings* for the microphone; they gave us the translation of the same author's novel *Jew Suss*. *Carnival* is to be revived, also *The Prisoner of Zenda*, in a revised version by the original adapter, who felt that the broadcast of last Spring suffered from lack of clarity. Taking it all in all, the dramatic side of the programmes seems to be flourishing. Perhaps the only criticism we might respectfully level is that authors seem to be concentrating a trifle too much on adaptations while neglecting a considerable opening for original work.

America on American Programmes.

THE following passage extracted from the July issue of *Radio Broadcast*, one of the most important wireless papers in the United States, forms an interesting postscript to the discussion as to the advisability of instituting the American system of broadcasting over here which was recently conducted in these columns and elsewhere: 'A brief review of the British Broadcasting Corporation's latest edition of Talks and Lectures is sufficient to convince any American listener that we are overlooking many of the richest possibilities of radio broadcasting. While no educational lecture is greeted with enthusiasm by a majority of the audience, those whom it does serve are served significantly, and the benefit accruing to them is of far greater permanent value than could possibly be derived from the type of programme which is the stand-by of American listeners.'

Pleasing Everyone Always.

'WE have,' continues *Radio Broadcast*, 'to blame the economic system upon which our broadcasting is based for its lack of genuine service value. There is no progressive or comprehensive plan to take advantage of the educational opportunities which the microphone offers. Morning talks, presented for women, are little more than blatant and direct advertising of the most forlorn and discouraging type. Since the support for broadcasting is obtained on the strength of the good will accruing to national advertisers, it is natural that features should be presented which attract as broad a cross-section of the listening audience as possible. This precludes any serious educational effort and levels all programmes to a standard level of appreciation. Radio is principally a serviceable instrument for securing a background of music in the home with a minimum of effort. There is sufficient variety to appeal to any average musical desire. During political campaigns and outstanding sporting events, radio serves very acceptably as a news reporting device. But this is about as far as it goes, and the serious constructive purposes served are highly exaggerated.'

Our Noisy Age.

IS it our imagination, or are people becoming less and less sensitive to sound? We notice, for example, that several of the gramophone firms are recording at much greater strength than formerly—and that our acquaintances, when listening to a piece of soft music from a gramophone or a radio set, fidget for it to be made louder. We seem to be getting pretty far away from our jungle ancestors, for whom every tiny sound had a significance. It may be that the noise of motor-bikes, electric drills, aeroplanes, and all other kinds of machinery has so deadened our faculty of hearing that quiet sounds are now beyond the focus of intelligent listening—and that, if civilization continues its clamours, we shall eventually be saying, 'It was so quiet you could hear an hum bar drop.'



'Our jungle ancestors.'



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Negro Evening.

AT 7.45 p.m. on Friday, September 6, we shall hear a programme entitled 'Down in the Cane-Brake.' 'Cane Brake' we understand to be a kind of tall grass growing in the Southern States of America. When the day's work was ended on the old plantation, the negro slaves



'Down in the Cane-Brake.'

used to retire into this grass and hold sing-songs. The programme will consist of negro songs and music, spirituals and back-dances. It will reflect the genuine South rather than Harlem.

Must Covent Garden Go?

THE fate of Covent Garden Opera House appears to be sealed, though we who love the great theatre cling still to an obstinate hope that some benign Providence will intervene on its behalf. The present building was opened in 1858 by Mr. Frederick Gye, whose grandson is known to radio play enthusiasts as 'Ralph de Rohan,' and to the Children's Hour public as 'Wunkle.' It is the third opera house which has stood upon the same site (originally that of the convent garden which lent its name to the district), the first two having been destroyed by fire in 1808 and 1856, respectively. The first was built by John Rich, the famous eighteenth-century harlequin, of whom Peg Woffington recorded that, when she visited him she found him surrounded by twenty-seven cats. The second theatre was run by Kemble. At the time of the fire which destroyed it, Frederick Gye was manager. While he was absent in Paris, the theatre was let to a certain 'Professor' Anderson, who styled himself 'The Wizard of the North.' Against the manager's wishes the Professor concluded his season with a *bal masque* of very dubious character, in the course of which a fire broke out which burned the building to the ground. Gye rebuilt Covent Garden at his own expense and, by dint of great energy and enterprise, made a tremendous success of it in the great days of Pauline Lucca, Patti, Albani and their peers. It is sad to think that this 'Parnassus amidst the vegetables' may soon have vanished, that art must in the end yield to the artichoke.

Madrigals Over There.

THE English Singers are to give a recital from London on Monday, September 3. These people have recently returned from a second tremendously successful tour of America. Though the States are the home of some of the finest modern choral singing, they possess nothing considerable like the English Singers, no half-way between such vast choirs as that from Dayton and the smaller combinations such as the Revellers, who sing syncopation. It is strange to think of hushed American audiences listening to Elizabethan madrigals and English songs of the sixteenth and seventeenth centuries—but there it is—Oshkosh, Wis., is full today of Orlando Gibbons fans, while Tomkins (1573-1655) sets gentler thoughts stirring in the manufacturers of Grand Rapids.

Another A. J. A. Story.

IN the five years of his connection with broadcasting, A. J. Alan cannot have been to the microphone more than twenty times. Constant listeners of a statistical turn of mind may correct us on this point—but we cannot be *far* wrong in our calculation; we seem to recollect that he has reappeared in the programmes about once every three months or so. Is this clever showmanship, or does he need time in which to have the adventures which he so lightheartedly describes? On Tuesday, September 3 (London, etc.), and Wednesday, September 4 (5GB), he is turning up once more with a tale entitled 'The "19" Club.' Of all his stories, we, ourselves, preferred 'The Dream.' Ever since a damp-fingered lady in a tent at the *fête* told us we were psychic we have been interested in that sort of thing.

Who is 'Greenhorn'?

MENTION of A. J. Alan and the tremendous reputation which he has achieved through his so few stories recalls another more recent rise to fame—that of the talker who hides behind the name of 'Greenhorn.' One evening several months ago a young man came to the microphone and told a simple story of adventure before the mast. He had had no training as speaker or writer; his style was merely colloquial; his adventures were not sensational as fiction is sensational, yet the listening public wrote and demanded more of 'Greenhorn,' and he is now established as one of the year's most popular talkers. On September 4 he will tell us about his Canadian experiences as a lumberjack. Because of his evident youthand the fact of his having chosen a pseudonym, some listeners have chosen to doubt 'Greenhorn's' veracity; nevertheless his stories are quite true. The name 'Greenhorn' he uses in order to keep his activities as a broadcaster separate from those of his business life. The term, which has been adopted into the nautical vocabulary, originated among the drovers of Scotland, who applied it to young (*i.e.*, 'green-horned') cattle, and finally to any raw and inexperienced person.

Russian Evening.

THE evening programme for Tuesday, September 3, will have a pronounced Russian flavour. At 7.45 comes Maria Rabeneck, a young singer of Russian folk songs who accompanies herself on the guitar. The Kedrov and Don Quartets have accustomed us to these haunting songs, with their sudden exciting changes of rhythm. The 'Prom.' which follows will be 'Tchaikovsky Night,' the programme including the *Pianoforte Concerto No. 1 in B Flat Minor*, the *Symphony No. 4 in F Minor*, and the Valse from *Eugene Onéyin*.

Gramophone Records.

IN his programme of new gramophone records on Friday, August 16, Mr. Christopher Stone broadcast Bellini's *Norma* Overture, Parlo. E10876; Stuart Robertson singing *When dull care*, H.M.V. B3042, and Lucrezia Bori singing *Chanson*, H.M.V. DA1043; part of Weber's *Oberon Overture*, Col. L2323; a vocal selection from *Mariana*, H.M.V. C1093, and the Stober Choir in *Tales from the Vienna Woods*, Parlo. E10875; part of Tartini's *Devil's Trill Sonata*, played by Alexander Sebald, Brunswick 3984; the Indian Love Call from *Rose Marie*, sung by Richard Tauber, Parlo. R20086, and some light records, including *A Cute Little Flat*, fox-trot, played by Philip Lewis and his Dance Orchestra on Decca F1502, and *When the World is at Rest*, fox-trot, played by Jack Payne and the B.B.C. Dance Orchestra, Col. 5481.

The Roosters.

NEXT week's vaudeville includes Yvette Darnac, David Wise, and Frank Braidwood, on Monday, September 2, the Roosters' Concert Party, and Claude Halbert and Enid Trevor, on Thursday, September 6. Claude Halbert, brother of Jack Halbert, is a member of the quartet known as 'Those Four Chaps,' though he will on this occasion be heard with a partner in light songs and back-chat. The Roosters are the famous Army concert party which grew up at Salonika, in 1917. In the Summerhill Camp they numbered eighteen; now there are six of them. Many who hear them on the sixth will have been present at the Palestine Pavilion, formerly the Turkish Municipal Theatre, when the Roosters presented their super-pantomime, *Cinderella, or The Army Boot*.

Broadcast Prayer Book.

TO judge from our correspondence, no feature of the programme has impressed itself upon the public more firmly than the Daily Broadcast Service, instituted on January 16, 1928. Some time since the Rev. Dick Sheppard, C.H., D.D., collected the prayers used at this service into handy book form and prefaced them with an introduction. Such was the demand for this little collection that the first large edition was almost immediately exhausted. A second impression will be ready on Monday next. It is published by the 'St. Martin's Review,' 21, Chandos Street, W.C.2, at 1s. (paper cover) and 2s. 6d. (cloth).

One-Man Tent.

OUR friend Samuel Pepys' observations on the 'little shifting bathing-tents which do hide us to the neck' seem to have worried the inventor and manufacturer of this new device. The inventor of the 'Skreenette' as it is called, assures us that if the directions on the label are followed properly, bathers should find no difficulty in undressing and re-dressing in his tent. You slip the thing over your shoulders and, provided you pull off your shirt according to the rules of the game, you can disrobe without giving an imitation of the Laokoon family in difficulties with the serpent.

Wireless Everywhere.

A PROMINENT firm of London wireless dealers tells us that they have received an order to install a set in a big West End garage, the proprietors of which wish their patrons



'Patients trying to enjoy the programme.'

to have the benefit of the programmes. Uplift is in the air. Our dentist, too, has a set in his waiting-room. Biding our time, the other afternoon, among the back numbers of *Punch* and *The Hibbert Journal*, immediately below the coll-type of 'Love Looked Out,' we watched two fellow-patients trying to enjoy the programme.

'The Broadcasters.'

In This Week's Proms.

THE LIFE OF A FORD CAR—IN MUSIC

The Ford Car in Music.

ON Saturday, London and Daventry are broadcasting a Prom. Programme which, with only one exception, consists of well-established favourites. The exception is an American piece with the intriguing name, *Flivver Ten Million*, which its composer, Frederick Shepherd Converse, calls 'a joyous epic for orchestra.'

He is regarded in America as one of the most original and independent of present-day composers. Intended by his father to follow out a commercial career, he found the claims of music too strong to be resisted, and went his own way with a success which shows how wise he was. His principal studies were carried out in Germany, and for a time his work was looked on as orthodox in the way one expects of young people brought up in old-fashioned schools. But he soon made it clear that his was an original outlook on music with a leaning towards the picturesque and poetic. His *Mystic Trumpeter*, based on Walt Whitman's poem, for instance, is regarded as his best work, and he would probably agree with that verdict himself.



HEROES OF TONIGHT'S AMERICAN TONE-POEM.
Employees' 'flivvers' parked outside the Ford Works, Detroit.

But though he has a considerable volume of serious and important work to his credit, he is here in frankly light-hearted mood as the name of the piece makes clear. Brilliantly orchestrated by one who is obviously a master of the forces he is using, it combines some quite beautiful effects with the merriest fun. The music sets before us, first, in a mysterious adagio, Daybreak in Detroit, with Chanticleer announcing the dawn. It passes to a little episode descriptive of the daybreak, and of the city stirring, and soon we hear the call to labour, in which a factory whistle takes part. With a change of rhythm we hear the march of the toilers, and that soon gives way to the din of the builders, a vigorous and emphatic section. A trumpet call followed by a clarinet solo announces the birth of the Hero, and soon he emerges from the welter fully fledged and ready for service. He wanders forth into the great world in search of adventure. A slightly halting three-four metre with a hesitating tune on the bassoon suggests a slight nervousness, but he soon gathers confidence. Then there is a change to a finely expressive slow movement setting forth May Night by the Roadside—America's Romance. At the end it grows faster as though the car came nearer and emerges into a sprightly allegro—The Joy-Riders, America's Frolic. That works up to a real climax and we hear a collision, America's Tragedy, and the music sinks down to the softest tone. But not for long, however; in a new allegro, called Phœnix Americanus, we hear how the Hero, righted and shaken, proceeds on his way with redoubled energy typical of the indomitable American spirit. The music is indeed resolute and spirited here, and leads into a very lively presto to close the work with a sense of great exhilaration.



MAURICE COLE

A Team of Soloists.

ONE of the pieces in Tuesday evening's Prom. Programme to be broadcast from 5GB calls on a team of four soloists. It is really a Concerto for oboe, bassoon, violin, and 'cello, with orchestra, and the players are the principals of these sections of the band. The orchestra which bears the heat and burden of the evening right through the Prom. Season is particularly happy in the artists who occupy the front desks, and any one of them is eminently well fitted to step down from his place and act as soloist. Mr. Woodhouse, the leader, and Mr. Crabbe, the principal 'cellist, are probably better known to listeners as solo players than Mr. Bantling and Mr. Newton, who will take the oboe and bassoon parts, though that is only because opportunities for the strings are far more frequent than for the woodwind instruments.

The piece, which has the imposing name 'Sinfonia Concertante,' is a very jolly example of Haydn's good-humoured and melodious music. String players who have joined to play the master's string quartets realize better than others how much the great Haydn did by way of adding to the joy of life, but the whole world knows how the warm-hearted affection in which his music is held has earned for him the happy name of 'Papa Haydn.'

His was indeed a happy nature, thoroughly sane and wholesome, delighting in beauty and in every good thing, and it shines out in almost everything he wrote.

In front of the Sinfonia there stands one of his little overtures—'The Uninhabited Isle.' It is taken from an opera, a very slight work, which Haydn wrote in honour of the name day of his patron, Prince Esterhazy. He spent some pleasant years as Master of the House Music of the prince, composing, arranging, and conducting, and it would be part of his job as well as part of his pleasure, to write special music for the family festivals.

An Early Broadcaster.

MAURICE COLE, who has so often broadcast pianoforte solos and concertos that he might fairly claim the title of 'favourite broadcasting artist' were he not much too modest to make any claims on his own behalf, was one of the select band who broadcast in the very early days. The Concerto which he is to play on Tuesday was composed for one of the subscription concerts which Mozart gave in Vienna in 1786. It is full of Mozart's exquisite charm and grace, and the slow movement in particular is often spoken of as one of the most enjoyable.

Two Singers.

THE aria which Miss Isobel Baillie is to sing comes from a little piece called *The Shepherd King*. It was a dramatic cantata in which there were only three characters, the King, a Shepherd, and a Shepherdess. The music was written for a State visit which the Archduke Maximilian paid to Salzburg, Mozart's native town, in 1775, and a gala performance at the State Theatre was given in his honour. Mozart was only nineteen when he composed it; it is significant of the early age at which he won a foremost position that he should have been commissioned to compose a work for such an occasion before he was out of his teens.

This little air is sung by the Shepherdess, telling how she will always love her Shepherd faithfully. It is very simple, and full of Mozart's inimitable charm. There is a violin obbligato, and the voices and the instrument imitate each other in the most lighthearted way.

Mr. Heddle Nash's aria is one of the best innings given to the tenor in *Don Giovanni*. He is Don Ottavio, the betrothed of Donna Anna, an eminently proper young man with the most charming manners but, as the librettist shows him to us, rather a dull dog beside the naughty but debonair Don Giovanni. His lady-love's father, the Governor, has been slain by Giovanni, as he sought to protect his daughter's honour, and she makes Ottavio swear to help in her vengeance before he may hope to claim her hand. In this short and melodious air he sings of his devotion to her service.

Another Youthful Symphony.

LAST week in these notes reference was made to four symphonies which the young Mozart produced in very quick succession in the first months of 1774, soon after his first visit with his father to Vienna. Mozart was just eighteen and yet this, one of the four, is already his twenty-ninth symphony. It is spoken of sometimes as being in his 'gallant manner,' meaning that he was aiming rather at buoyant and sparkling effects than at any depth or solemnity. It is none the less charming music, bubbling over with good spirits and flowing with that natural simplicity which makes it easy to believe that it was composed at the speed which we know to have been one of his wonderful gifts.



MYRA HESS

(Continued on page 393.)

A PLAIN MAN

Words by
WALTER RAULT



IF the Man in the Street is really that person the music critics are always talking so compassionately about, who prefers Ketelbey and Sousa to Beethoven and Bach, then I am something incredibly lower; the Man in the Sewer, say. For if his musical appreciation is imperfect, mine can hardly be said to have begun. I have few preferences, and not even the worst sort of taste. I don't know anything about music; but I know what I don't like, and it includes nearly all the music I have ever heard. I have slept peacefully throughout whole acts at Covent Garden, and I have lain awake, so to speak, and tossed feverishly in the less soporific seating of the Wigmore Hall. As no one will ever believe that my dislike for music is due to anything but lack of experience, I have endured almost every kind of concert



and recital ever given or held—and I have crept out of them all at almost every period except the end. But I am always going to the first night of the Proms.

It is a unique and incredible show; as good in its own way as a ball game in the Yankee Stadium or a big fight at the Albert Hall. From the back of the orchestra one looks down on a green hall extraordinarily full of people. The first definite thing that strikes one is that the sea of faces is marked, as by lines of buoys, by very prominent notices enjoining SILENCE—notices which, by the way, the orchestra itself seems entirely to disregard. (Sir Henry Wood himself encourages them to make all the noise they can.) And then, as one gazes respectfully at the serried ranks of heads symmetrically arranged around the fountain on the ground floor, one realizes, with a thrill of horror, that closely and evenly as they are packed, the ground floor is totally unprovided with seats. The people are all standing, shoulder to shoulder, unmoving, rapt. One looks more closely, and sees that most of them are young. Some are wearing tennis-shirts open at the neck. Many of them are girls. And one marvels all the more at this strange appeal of music, as remote from one's own experience as the appeal of cock-fighting or cocaine, when one considers that all these young people could still be on the river, or the tennis-court, or the top of the bus, or even in the dance-hall or the pub (where at least they would have a chance to sit down) instead of standing there cheek by jowl in a hot-house atmosphere until they swoon away, and a little swirl and eddy in the crowd shows where they are being propped slowly out. I want to bring some of my foreign acquaintances into that crowd on a hot night in early August, and, when they begin to stagger, say to them, sneering, 'What price Bayreuth now?'

As an experience, certainly, the Proms are lots of fun. It is nice to watch Sir Henry Wood crouching low to the side of his desk to pluck soft music from the double basses, and then to admire his titanic gesture as he hurls the whole orchestra up in a tremendous burst of sound. It is nice to watch the heads of all the ranked violins ripple and shudder like a field of corn in a breeze. It is great fun to watch the gentleman who plays the kettledrums (at least the things like searchlights, with bath-taps round the side, for my technical knowledge is vague) as he produces drumstick after drumstick from his pockets, and discards them in turn into a wooden box at his feet. I think probably he is (always excepting Sir Henry) the hardest-worked man in the hall, for every time he has given one of his drums a good hard bang he has to turn all the taps on a bit more. He must spend more time tuning than playing the things. As for the gentleman with the cymbals, he has a grudge against society, and ought to be restrained. The first time he used them, in the 'Till Eulenspiegel' (what a jolly piece that is, by the way, and how clearly Strauss enjoyed having his fun with the orchestra!)—the first time he clashed them suddenly, far out on the left wing, all the unsophisticated jumped. After that I watched him, and the second time I was not taken unawares. About two pages before his cue came he took them up—a perfectly enormous pair they seemed to me—and fondled them. As his time drew near

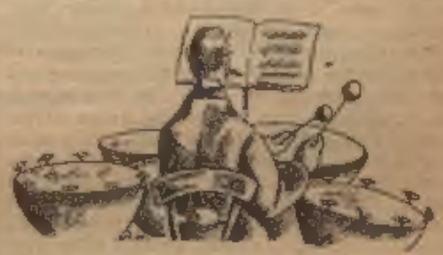


AT THE 'PROMS'

Drawings by
ALTHEA WILLOUGHBY

he began to brandish them. Then, with the expression of a Samson, he held them out in front of him at full arms' length. A rending crash—and, casting a glance of vindictive triumph round the cowering hall, he snatched a heavy drumstick from his neighbour and dealt the big drum a dreadful blow. I have a feeling that his attitude towards music-lovers is not entirely dissimilar to my own.

And, of course, the people are half the show. Most of them are young and rather heartily enthusiastic. These are they who promenade; the venerable musicians and their widows fill the first circle, and the middle-aged musically-minded who organize neighbourhood concerts go higher still. As for the old gentleman in a frock coat and a skull cap, how he got into the Pro-



menade I can't conceive. But the young ones are terribly keen. They flock into the bar at the intervals and read the notes in their programmes, and discuss it all and praise Arthur Fear and ecstasize over Antonio Brosa, and a cup of coffee and a ginger ale. There are other people who wander disconsolately in and out of the bar and drink neither coffee nor ginger ale, the ones whom you will find there when the tension inside the hall is at its highest and the faints are falling thick and fast; whom no known example of virtuosity has ever kept out of the bar at about five minutes to ten o'clock; but they are probably the critics, and no true Promenader cares a grace-note for them.

It is a great show, certainly, and one which fills one with respectful awe. It almost seems a shame to come away before the end—especially as there always is the bar. But the bar becomes a shade depressing as the casualties keep on tottering in, and it is so delightfully cool outside. One looks at the hoardings beyond the church, and indulges in a passing feeling of bewilderment as to how the B.B.C. will ever manage to get so vast a building on to so small a site. Then one wanders slowly down Langham Place, thinking rather ashamedly of the serried crowds still rapt within. But across the road there is a cinema. It is showing Buster Keaton in *College*. Atta boy! Let's go!

(Continued from page 366.)

Bach Rearranged.

THE first part of Wednesday's Prom., to be broadcast from London and Daventry, is again devoted to the great Bach. Much of his noblest music was conceived for the organ, or, at any rate, with the organ in his thoughts as the real birthplace of music. There are some stern people who insist that none of it should be rearranged by later musicians in other ways, but the great man himself often made use of his own music in more than one form, and he would very likely have welcomed the opportunity, had it been possible, of hearing his own big pieces presented by a modern orchestra. The intricacies of such big music as the 'Toccata in F' or the 'Fugue in C Minor,' are far less complex, far easier to understand, when the different tones of the orchestral instruments can present the reappearances of the tunes. And the big climaxes are even more impressive on a full orchestra than on the most powerful organ.

Two Light-Hearted Concertos.

MISS MYRA HESS, brilliant exponent though she is of any school of music, is obviously happy in playing Bach. Her own arrangements for pianoforte of some of the chorales have done much to make it clear to listeners how simple and at the same time how beautiful, such music can be. The Concerto which she is to play this evening is as fine an example as could be chosen, of the great Master in his happiest vein. Composed with the two big organ pieces, arranged for orchestra, it is simple and melodious with nothing intricate in its make-up.

The other Concerto calls on a little team of soloists like the one of Haydn which was broadcast from 5GB yesterday evening. Miss Hess is again the pianist, Mr. Woodhouse, the leader of the orchestra, takes the solo violin part, and the solo flute is Mr. Gordon Walker, known wherever the flute is played as one of the foremost flautists of today. The Concerto is one of two for these instruments, and it is interesting to note that Bach speaks of the Flauto Traverso, the flute as we know it now, to distinguish it from the Flute à Bec, the older form still in use in Bach's day, which the player held straight in front of him instead of playing it sideways as now. Like the pianoforte concerto earlier in the programme, this one is conceived in a joyous spirit, with nothing stern or austere in its tunes or their treatment. There are three movements, the first and last tripping along on nimble feet, and the second a finely melodious slow movement. The three solo instruments have it to themselves without any support from the orchestra.

Old-World Dances.

EXCEPT for the first movement, serving as an introduction, all seven in the merry 'Suite in C Major' are old-fashioned dance tunes. The second is a Corrante, with a hint of dignity in its grace, and the third is a Gavotte in the usual form, with the first part repeated after the contrasting middle section. The fourth is a Forlane, another dance of somewhat stately character which it is supposed had its origin in Venice in the olden days. It leads directly into a Minuet. The next movement is a very short Bourrée, a



THE THOMASKIRCHE, LEIPZIG,
at which Bach was organist and choirmaster.

dance somewhat like the gavotte in character, and the refreshingly wholesome suite comes to an end with a Passepied, another old-world dance, this time of sprightly character.

Songs by Bach—

MISS DOROTHY SILK, whose name always comes to mind first when Bach's music for soprano voice is in question, is to sing two very beautiful arias from church cantatas. Although both are eloquent of Bach's own sincere devotion, they are in no way out of place on a concert platform, and when sung by one who knows them and their context so well, cannot fail to make a deep impression. In really frolicsome mood is the air from *Phœbus and Pan* which Mr. Roy Henderson is to sing. The cantata is based on the old classical legend of the contest between Phœbus Apollo with his lyre, and Pan with his pipes, to decide which made the better music. There is a hint of satire in the fun of the little piece; Phœbus with his lofty music, is Bach himself, and the jolly airs given to Pan are a dig at the frivolous composers of that day. It is Pan who sings this joyous air in the cantata.

—And Songs by Beethoven.

THE Beethoven programme to be broadcast from 5GB on Friday begins with the splendid overture *Fidelio*, the fourth, or it may be even the fifth, overture which he composed for his one opera. Then Mr. Stewart Wilson, known all over the world as a singer who is not only a real artist but possessed of literary and poetic gifts too, is to sing the cycle 'To the Far-off Beloved,' as he did in last year's Prom Season. There are five songs in the cycle, all setting forth the singer's loneliness and his communion with different aspects of the beautiful world about him.

Myra Hess in a Beethoven Concerto.

MISS MYRA HESS, who took the solo pianoforte part in two jolly Bach concertos on Wednesday, when the programme was broadcast from London and Daventry, has a more imposing task this evening. Listeners who have had the good fortune to hear her play this concerto of Beethoven's can need no reminder of the way in which she sets forth its beauties. Immediately after the pianoforte's first little solo, the strings of the orchestra reply very softly with a change of key whose effect has been spoken of as 'magical,' a description with which few can be inclined to quarrel. The second chief tune is played first by the woodwind instruments with a sprightly part for the pianoforte, and on these two a movement is built up whose interest never flags for a moment.

The slow movement is very short and is made up entirely of a dialogue between the orchestra and the soloist, the one sturdy and emphatic, and the other very quiet and tender. It leads straight into the sparkling last movement. Unlike the first two it has no hint of wistfulness nor any plaintive thought, but hurries briskly along on its merry way. Its spirit throughout is one of real gaiety and brightness.

An Altered Dedication.

THE Third Symphony was dedicated originally to the great Napoleon. Beethoven's sympathies were always on the side of the down-trodden or oppressed, and, like the rest of the world, he saw in Napoleon a liberator of mankind from tyranny and iron yokes. But, soon after the Symphony was completed, when the news reached Vienna that Napoleon had assumed the Imperial Crown, Beethoven, so the story goes, tore the original dedication page from his manuscript, and trampled it underfoot. As he gave the work to the world it was dedicated simply 'To a great man,' and it may well stand for all time as one of the world's noblest tributes to grandeur and all that we count heroic.

Although it is a big work, there is nothing difficult or involved in its design, and it is easily followed and enjoyed. A great deal has been written about it, and Wagner left a fine eulogy of it, telling us that the main idea of the first movement is 'force rising to titanic strength and even to the violence of a destroyer.' The second movement, a very big and impressive funeral march, with a happier tune in one part of it, Wagner thinks of as that same force tamed by deep grief. The third, opening very quietly with a soft tune in short crisp notes with a middle section in which the horns have a fine innings, Wagner calls the buoyant gaiety which is force chastened by its own deep sorrow. The last movement has a short introduction and then the strings, in plucked notes, have a little tune which afterwards becomes the base for another tune. There is a vigorous march and a slower section, and the movement rises to a strong and energetic finish, bringing the whole splendid work to a close, in Wagner's words, 'in a rapture of elation.'

SAMUEL PEPYS, LISTENER

By R. M. FREEMAN,
Part-Author of the New Pepys' *Diary of the Great War*, etc.

July 22.—Come back this day from dear little Walton with great sorrow in leaving its fresh ayrs and simple pleasures, so as nowhere else, I believe, have I joyed myself more of a se'nnight's gadding; and my wife says the same. In the train with us a Mis, who, having unsnapt her suit-case, cannot snap it again. Whereby I to the rescue and so into converse, being a well-favoured wench, with a plenty to talk of, and have, she says, been playing tennis in the Frinton tournament, but told me not her name; so whether I have been entertaining an Angel unawares I know not, but hope I have, with great pride in the thought of it.

Come to Ilford, merrie it made me to see my wife and Mis both out with their puffs and mirrours and to posh their faces as far as Stratford; after that, the rest of the way to Liverpool St combing their hayrs and positioning their hatts. But Lord! The way they kept adjusting their mirrours at this, that, and every other angle, before they had their hatts positioned to their mind.

Home, where a letter from Pall, fixing the twins' Christening for come Saturday. 'Tis to be a Prayer-Book Xtening in the Parish Church and Uncle Athanasius comes to do it. Adds moreover that Nubbins now leaves conventicling and takes to Church; whereby do find both his soul comforted and his business encreased upon him. She and Nubbins both set on having my wife godmother to the girl (Pauline Elizabeth) and me godfather to the boy (Samuell Azarias). Which methought a needless cruelty to the poor child saddling him with his father's Azarias, as if he should not be saddled enough allready with the needfull Nubbins.

July 24.—Vastly diverted this night listening to 'The Dumb Wife of Cheapside,' that M' Dukes have made into a Radio play out of *Pantagruel*. My wife says she hath never read Rabelais, but will now certainly get him. Whereto thought to myself 'I'll be damned if you shall,' being no fitt reading for a decent woman. Yet did not say so, knowing the surest way to make my wife do a thing is to urge her not to, like driving piggs.

July 27.—To the twins their Xtening in Huntingdon Parish Church. About 30 of us, but mostly Nubbinses, and they—God forgive my thinking it of them in church—a pretty measly lot.

To the house for Xtening tee, the women making such a fuss of the twins as never was, and mother tells them of Sam[ll] Az[r] being the living image of what I was at 3 w[ks]. Which, if it be so, and not mother's cataracts, my onelie prayer is he may grow out of it as well as I have, the poor little goblin. And soe we Xtened sister's twins.

TEA GARDENS and SUPPER ROOMS

In the third chapter of his brief History of Vaudeville, Mr. Willson Disher tells of the rowdy entertainments of the Eighteenth and early Nineteen Centuries, from which sprang Vaudeville as we know it to-day—of Decastro, Little Robson, Herr Von Joel, Sam Cowell and other 'stars.'

WE must remember, in viewing the history of Vaudeville that audiences were not always as sober as they are today. If you shrink from the mere mention of alcohol in connection with entertainment, you set me a heavy task in trying to conjure up the atmosphere of the old halls. Drink was the reason, not of their downfall, but of their rise to prosperity. They were launched on enough liquor to float a battleship.

Just one good word must be said for the cup that cheers, without overdoing it. Several comedians who became popular towards the end of the eighteenth century owed their rise to places which were *tea*-gardens in name. How much tea was taken there I cannot say. All the definite information I have on the subject is contained in the memoirs of a comic singer named Decastro, who had a fondness for Wheelwright's Tea Gardens, commonly called 'The Gig Shop,' in Mount Row, Lambeth, where he passed the time with his friends over *bowls of punch*. London boasted dozens of such places, and I will not weary you by mentioning them. But Vauxhall was a different matter. Fashion had long favoured its stately grounds and lordly avenues, and now the public was claiming them for its own.

Now that London was growing denser and rowdier, quiet country gardens became very lovely resorts.

What had been demure bowling-greens and skittle-alleys, surrounded by arbours, changed into imitations of Vauxhall. Down the City Road there was a place of this kind, arranged around a small assembly-room, called the 'Shepherd and Shepherdess.' It was bought by that enterprising bricklayer, Thomas Rouse, who turned it into The Eagle Tavern.

As such it caused an epidemic of thriftlessness among the inhabitants of the district. They were mainly tailors who, rather than forego a night's amusement, pawned their tools, including one called a weasle. That was why for years after, sober, industrious children like myself were dandled on knees to the strains of:—

> Up and down the City Road,
> In and out the Eagle,
> That's where the money goes—
> POP goes the weasle.

After the coronation of William IV, Rouse bought the structures erected outside Westminster Abbey and set them up as the entrance to his gardens. He also built a Grecian Saloon for 'vaudevilles,' which included conjuring and tight-rope walking, besides the singing of delightful Miss Fraser James and elfin Miss Smith, known as 'the little pickle.' Dickens has described this place also:—

> There were walks beautifully gravelled and planted, and the refreshment-boxes painted and ornamented like so many snuff-boxes, and the variegated lamps shedding their rich light upon the company's heads, and the place for dancing ready chalked for the company's feet, and a Moorish band playing at one end of the gardens, and an opposition military band playing away at the other. . . . As in the concert-room, never was anything half so splendid. There was an orchestra for the singers, all paint, gilding, and plate-glass, and such an organ!

Like Sadler's Wells, the Grecian Saloon became too grand for vaudeville. In the 'forties it went in for opera and melodrama instead. But as melodrama was then literally melodrama (*melos*, a song; *drama*, a play), it served to make the great Little Robson known. He had a small body and a large head; wild, gleaming eyes, and 'marvellously plastic features' whose nervous twitchings suggested insanity. Even at the height of his fame, in the early 'fifties, he could never overcome his stage-fright, save by drink. Seven years later his terror of facing an audience was so great that while awaiting his cue he would gnaw his arms until they bled. 'I dare not go on, I dare not!' he whimpered before the prompter forced him from the wings. He died on February 12, 1864.



TOO STRONG FOR THACKERAY'S COLONEL.

Thackeray-lovers will recall how Colonel Newcome, offended by the impropriety of the singing at 'The Cave of Harmony,' walked out of this notorious 'supper-room.'

Songs were anybody's property then. Robson made his name in 'Villikins and his Dinah,' which belonged to Sam Cowell (1820–1866), probably the finest comic singer of the century. Though an American by birth, he wrote the best ballads in the Cockney language. We all know 'Villikins,' and many of us know 'The Rat-catcher's Daughter,' but few know the tune of the song, once sung by every errand-boy in London, whose chorus ran:—

> As I was a-walking down by the seashore,
> Vere the winds and the vaves and the vaters did roar,
> With the vinds and the vaves and the vaters all round,
> I heard a sweet voice making sorrowful sound,
> Singing 'Ri-fol-de-riddle-ol-de-ray,
> My love's dead—him I adore,
> And I never, no never, shall see him no more.'

When Cremorne opened at Chelsea, in 1846, Sam Cowell was the singer. Two years later his place was taken by Herr Von Joel (from Vauxhall), who made surprise appearances at unsuspected places in order to give his celebrated imitations of 'de trush, de blackbird, de lark, and de nachtingal,' until he was voted a bore. Cremorne now went in for fireworks and balloon ascents, dancing, and 'deviltry,' rather than for vaudeville. Performers thought less of engagements at the gardens than at song-and-supper rooms of the kind described by Thackeray in 'The Newcomes' and 'Pendennis.' These were thriving all the way from Temple Bar to St. James's. In the 'forties they were as simple as 'The Cave of Harmony,' out of which Colonel Newcome stalked in dudgeon because of an improper song. In the 'fifties both their entertainments and their suppers were on a more lavish scale. At Evans's (on the site now occupied by the National Sporting Club) Herr Von Joel was the chairman; he no longer yodelled or imitated birds, but he sold bad cigars and tickets for 'benefits' which were never held instead. Sam Cowell was one of the most popular performers there until he took too many liberties. One night Paddy Green, the proprietor, lost patience. 'Mr. Cowell is late again,' he said to the crowd. 'You've made him your god, gentlemen, but, by God! he shan't be mine.' Like Robson and most of the singers of his time, Cowell drank too much, and he died, shortly after his return from a visit to America, at an early age. But he had not suffered from Paddy's wrath. At the song-and-supper rooms his pay was three half-crowns a night and two hot drinks. At the tavern concerts, where he found his next engagements, he earned eighty pounds a week. Wine and song, the beginning of the halls, was proving far more popular and profitable than supper and song.

Home, Health, and Garden.

ABOUT BOOKS FOR THE CHILDREN.



DO you regard books as rather a luxury? I must own I used to till I found out that books really were within the reach of all.

Books are a means of opening out life to a child; they equal, in a way, travel, friends, and experience. Through them our children's characters are greatly influenced, and that is one reason why we should so carefully watch what they are reading, and not leave them to pick up books anywhere and anyhow. If you do, you may lose touch with some great influence in your child's life.

In these days of education, rush, and bustle, as we cannot possibly store all the knowledge we need in our brains we must learn how to find it. Because of this, children at school are taught how to find out as well as how to learn. They are taught to look up card indexes and reference books. If they have a hobby they know how to seek out information on it. The result is that children now like books about facts. They have, you see, learnt the *use* as well as the *pleasure* of books.

The old favourites you may have read as a child such as Mrs. Alcott's "Little Women," or Mrs. Ewing's books, are still favourites with the girl of to-day. So is Henty, and such well-known writers with boys, because they are really well written. Fairy stories are read by very young people, but the imagination of children now seems to find expression better in books which are founded on facts.

How can you best encourage your child to read, and appreciate, books? Well, one way is to talk to him about his reading. If you have not many books in the house you can always go to a public library. There are only three people in every 100 in England and Scotland who are out of reach of such a library. A great many of these libraries have, as you probably know, a room set apart for children's books. In these rooms the books are grouped according to the subject they deal with. Between the bookshelves are brightly-coloured maps and pictures of well-known men and women. I am told that, as the books are kept very clean, there is little fear of infection.

Many churches too, have a children's corner, with books on various subjects. Nor are books as expensive to buy. Quite well-printed editions, by well-known writers, can be bought for a small sum.

The children's side of libraries is receiving increasing attention. This movement is spreading so far afield that a well-known bookshop has given up a whole room, decorated it, and furnished it, and then filled it with nothing but children's books, in order that the child may choose his literature in congenial surroundings.

The care of books is another point that children must be taught. Books should be carefully handled and put away. The leaves should not be thumb-marked or scribbled on. The covers should never be bent back.

To recapitulate the chief points:

1. Books are within the reach of all—town and country people, rich and poor.

2. They affect your child's character and develop his mind. You cannot therefore do better than to encourage him to go to the nearest library, and if there is a child's room, let him browse at his leisure. If not, guide him in reading the best books for his age.

3. The use of reference books, card-indexes, etc., is invaluable to all of us, and it is well to learn how to make best use of them when one is young.

4. The care of books, and a sense of responsibility, should be inculcated in every child.

5. When choosing a book for a child one should see that it is suitable for his age and temperament. Don't forget that some children's minds are far more advanced than those of others.

The wise mother will use books to help her in her child's upbringing. She will not look on them as outside her life, and best left to the school teacher, but will share this interest in her child's life.—*From a broadcast talk by the Hon. Mrs. St. Aubyn.*

THIS WEEK IN THE GARDEN.

THE end of August and early September is a good time to sow hardy annuals out of doors to stand the winter. They will not be so successful in heavy, wet districts, but where they can root freely before winter the plants grow much more robust and produce better flowers than do those sown in spring. Sow in lines rather than broadcast so that the Dutch hoe may be used freely between them whenever weather permits. Larkspurs, Lavateras, Shirley Poppies, Nigella, 'Miss Jekyll,' Cornflowers, Limanthes, and Nemophila are a few amongst the many that should be tried on light soils. Sowings of such plants as antirrhinums, both the tall and intermediate forms, East Lothian stocks, and *Verbena venosa*, should be made in boxes and placed in a cold frame and potted on when large enough if plants are desired for late spring or early summer flowering.

The earlier *Lilium candidum* bulbs are planted the better chance there is of success the first season. By early planting the bulbs become established and develop their new foliage before winter. A well-drained, sunny position should be chosen, and the bulbs planted nearer the surface than the majority of lilies. Two to two and a half inches of soil on the top of the bulbs is ample. No delay should be allowed in transplanting Amaryllis Belladonna, if transplanting is necessary. It should be finished before the flower spikes begin to push up during autumn. Those handsome bulbous plants succeed best if planted in a warm, sunny, well-drained border. If it is inclined to be wet, it is advisable to raise the border above the surrounding land.

Early apples, such as Gladstone, Irish Peach, Beauty of Bath, are beginning to ripen. Beauty of Bath is, however, very prone to drop, and a little straw spread under the tree will help to prevent bruising. Like nearly all varieties, these quickly lose their flavour if gathered and stored. They should be used direct from the tree so that the full flavour may be enjoyed. The same applies to some of the early pears. Their season is very short, and they should be stored as short a time as possible.

As soon as the haulm of the second early potatoes dies down, they should be lifted and if seed tubers are to be saved, they should be selected and stored in a cool shed. If the area under green crops for winter is too small, there is still time to plant kale, savoys, broccoli and leeks in the ground vacated by the potatoes. The ground should need no further preparation for them after the potatoes are lifted, except a good treading to make it firm.—*Royal Horticultural Society's Bulletin.*

HARVEY GRACE ON 'CRICKET.'

(*Continued from page 363.*)

anti-cricketers think that a slow-scoring game is necessarily dull. To the initiated it may be full of interest. You want your money back unless you are given piled-up centuries and record stands. But, as often as not, these bore us. We are far more interested in a keen struggle between bat and ball, and in the tactics shown in the management of the bowling, the placing of the field, and so on. There are a hundred little details of technique and strategy that only a cricketer can relish; they mostly escape the non-cricketer, and they certainly can't be broadcast. In fact, a match that might be hopeless for broadcasting would probably be a feast for the initiated spectator.

'As for the slowness of cricket, and length of time a game lasts, I reckon these to be among its good points. The general air of leisureliness—almost of casualness—that irritates you has an attraction for many of us in these days when so many people have no object in life beyond going from somewhere to somewhere else in the shortest possible time. People like yourself, who seem to be cursed with the "movie" mind, jeer at the sight of the fieldsmen sauntering to their positions at each over. You want to see them sprint, or at least trot. Being cursed with a brain that is a vacuum rather than an organ'—I was beginning to get warm—'you don't realize that at any moment one of these sauntering fieldsmen may have to cover a hundred yards or so at very little below record, pick up a quickly-moving ball without stopping, and return it, the pick-up and throw being accomplished in about one second. And the throw itself has to be not only long; it must be well-judged, reaching the wicket with a long hop so that it can be taken easily. I should like to see you scullers try your hand at fielding in "the deep," and galloping along the boundary saving fours on a grilling day—or, in fact, on any day; a lot of sprinting *you'd* do when changing over! However, why argue? The fact is, of course, that cricket, like music, isn't for everybody. You must have a taste for it, as you must have an ear for music. And just as the jazzite describes the highest type of music—chamber music—as "beastly" (the expression was actually used in a recent letter to *The Radio Times*), so you queer people whose ideal of sport and life is hustle, "zip," and "pep," call the finest of all games dull. That's less a reflection on cricket than on yourself. Your verdict is, in fact, the best tribute the game can have. However, there are still hundreds of thousands of us who thank heaven for our cricket grounds, from the village green to Lord's—almost our last means of escape from the world of hustle. On them we can play and see the game of games and at the same time practise the almost lost arts of leisure and reflection. For the rest of you'—I was now quite hot—'there's always the dirt track.'

HARVEY GRACE.

In next week's issue

Articles by

Dr. THOMAS GANN
W. ROOKE-LEY
C. R. BURNS
A. LLOYD JAMES
'GREENHORN'
M. WILLSON DISHER

and full map and scoring chart for the SCHNEIDER TROPHY RELAY.

Here ST. JOHN ERVINE explains

WHAT PIRANDELLO IS DRIVING AT.

Luigi Pirandello, Italy's greatest living dramatist, puzzles English audiences with the strangeness of his plays. *The Man with a Flower in his Mouth* is to be broadcast on Thursday evening next, from London



LUIGI PIRANDELLO, who is considered to be the greatest living Italian dramatist, was born at Girgenti, in the island of Sicily, in the year 1860. Several of his plays have been performed in various parts of Great Britain and Ireland, but none of them has achieved popularity except among a small group of intellectuals, and many critics, the most notable of them being the late A. B. Walkley of the *Times*, have wondered, after seeing them performed, whether his high reputation is deserved. Those persons who are enthusiastic about his work do not stint their praise, and the reader who is anxious to make himself familiar with his work and point of view will do well to read Dr. Walter Starkie's book, 'Luigi Pirandello,' which is published by J. M. Dent and Sons, who also publish a handy volume, 'Three Plays,' which contains his most notable pieces, Six Characters in Search of an Author (Sei personaggi in cerca d'autore), Henry IV (Enrico Quarto) and Right You Are, If You Think So (Così è, se vi pare!). All of these plays have been performed in England. The first was banned by the Censor because of a suggestion of incest in it, but the ban was withdrawn and the play was produced by Sir Barry Jackson in London before steadily dwindling audiences. Mr. Ernest Milton produced 'Henry IV' without popular approval a few months ago, and Sir Nigel Playfair did 'Right You Are If You Think So' at Hammersmith where it ran for a longer period than any other Pirandello piece in Great Britain. Pirandello, however, has not acquired in this country the reputation which he has acquired in Italy, and his failure, perhaps, is due to a pronounced Latinity in his plays which renders them not merely alien, but also distasteful to Anglo-Saxons. One must add to that fact, the suspicion that he is not so profound as his admirers imagine him to be, and that his metaphysics amount to little. Be that as it may, he is eminent in his own country, and the little theatre which he controls in Rome is considered to be the centre of the dramatic renaissance in Italy.

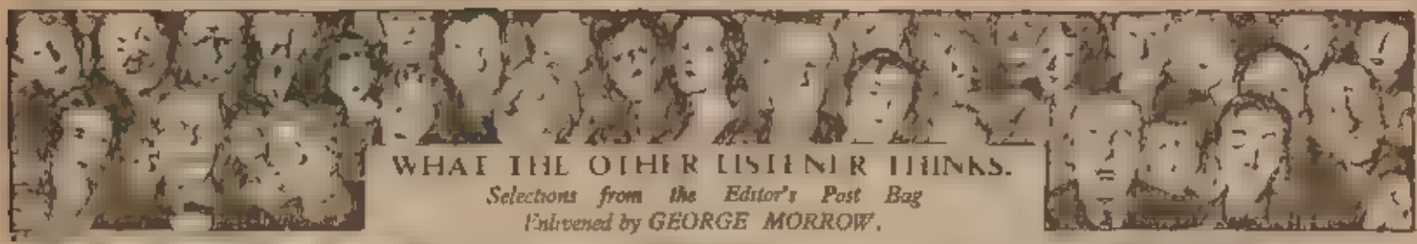
The remarkable fact about Pirandello, as a dramatist, is that he did not begin to write plays until 1913, when he was fifty-three years of age. Prior to that year, he was known chiefly as a novelist and poet. His industry will be apparent when I state that in twelve years he wrote nineteen long plays and eleven one-act pieces, in addition to managing a theatre and writing several novels. It is almost exclusively as a dramatist that he is known in England, although one of his novels, 'Si Gira,' has been translated [illegible] Shoot! By Mr. C. K. Scott Moncrieff.

[illegible] who translated Right You Are If You Think So, states that the [illegible] of practical [illegible] of Pirandello's work is the mystery of man.

'What are people really like?' What is reality? Which of the various persons in every man is the essential or 'real' man? 'An individual,' says Dr. Starkie, 'is only one of the indefinite personalities which has for the moment the upper hand over all of the others,' and the question which perpetually bothers Pirandello is, which of these indefinite personalities is the predominant one? Let me take a plain example of this puzzling matter. An American dentist, the late Dr. Crippen, who practised in London, murdered his wife, a silly, vulgar and extraordinarily tiresome and trying woman. He chopped her body up and attempted to burn it in a stove. Then he buried the remains in a cellar and decamped to Canada with his secretary. He was arrested, tried and hanged. The reader concludes that Crippen was a monster, inhumanly cruel and wicked, and he is likely to find himself bewildered when he learns that this man, who chopped up his wife, displayed a chivalry and concern and tenderness towards Miss Le Neve which will not easily be matched. Ex-Chief-Inspector Dew, who arrested him, lately testified that Crippen 'was altogether a mild, calm and courteous person, giving no trouble whatever and always most grateful for any little consideration shown him. He was highly intellectual and a most interesting talker and although a murderer, he had some good qualities.' Now, which was the 'real' Crippen, the one who killed his vain and vulgar drunken wife who imagined herself a first-class comedienne when she had not the ability of a third-rate 'busker' or the one who was infinitely tender to Miss Le Neve and impressed ex-Chief Inspector Dew with his courtesy and gratitude and intellect and good qualities? In every human creature,' Dr. Starkie continues, 'there lurks a mass of contradictory sentiments and we are reminded of nothing so much as a volcano.' We may not unreasonably reply to that assertion that life on the slopes of a volcano is unpleasant for those who inhabit them, and that the occasional chunk of gold which is thrown out of the crater scarcely pays for the damage done by the streams of lava which are also thrown out of it. Our business, surely, is not to discover the various personalities that may be in one man, but to discover which of them will allow us to live in peace with it. If that pacific personality predominates in the individual then we are happy, but if it is subordinate to unruly personalities, then misery ensues. Pirandello, always probing into the heart of this mystery, seems finally to be baffled by it, and to be reduced to the despair in which a man cries out that there is no reality at all, that illusion is everywhere, that all substance is deceit. 'Vanity of vanities, all is vanity,' Pirandello like the Preacher exclaims, and his followers are invited to despond. He is a pessimist, and it is his pessimism which sets him apart from Bernard Shaw as it sets him apart from Ibsen. These two may flog mankind for its follies, but they only do so because they believe in the perfectibility of mankind. 'You can do better than this,' they say in effect. What would be the point of flogging folly if one had no faith in a better life than we now possess? The optimist weeps or rages over evil and stupidity, the pessimist smiles at them or shrugs his shoulders.

Dr. Starkie remarks that 'Don Quixote sees giants, whereas Sancho Panza only sees windmills, the helmet of Mambrino instead of a barber's brass basin, Dulcinea instead of a kitchen wench Maritornes. But are we to believe that Don Quixote is raving and Sancho is telling the truth?' For practical purposes, we are, and the fact that 'the giants which Don Quixote sees are as real to him as the windmills are to Sancho' does not alter the fact that the windmills *are* windmills. It is this sentimentalizing with metaphysics which renders Pirandello distasteful to Anglo-Saxons. There may not be any reality anywhere, although experience seems to prove that there is, but if we are to live in any kind of equanimity, we must at least pretend that there is some reality, and we come to a general agreement on what it is. Dr. Starkie, quoting Unamuno, whom he calls 'one of the masters of European contemporary thought,' remarks, 'What we call reality, is it anything more than an illusion which drives us on to action and produces works? The practical effect is the only worthy criterion of the truth of any vision. Precisely; and it is this practical effect of which Pirandello attempts to make us uncertain. He would have us believe that there is no difference in value between the illusion

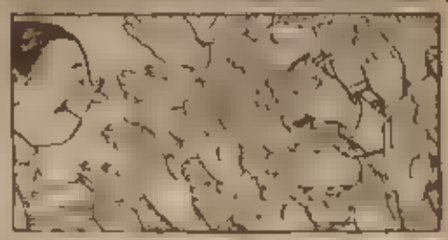
(Continued at foot of page 398)



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag
Enlivened by GEORGE MORROW.







CUT-TO-PATTERN

The Outside Broadcast Director describes the preparations which have been made for

THE GREAT SCHNEIDER TROPHY RELAY.

A BROADCAST programme is a transitory thing—the most transitory form of entertainment there is. This [illegible] often the despair of those who devise [illegible], the result of hours, da[illegible] months, is past and over in a few minutes. A play, a film, a book or a newspaper article, these things have a certain permanence; they can be enjoyed time and again; but a programme, once broadcast, is ended unless it be "revived," which generally implies that most of the [illegible]tial spade-work must be done over again.

On the afternoon of September 7 (or, if weather conditions are disastrously unfavourable, September 8 or 9), there will be broadcast from Ryde Pier, Isle of Wight, a commentary on the race for the Schneider Trophy. Barring bad weather or accidents we hope that this will be successfully carried out. To the uninitiated this commentary will probably appear a very simple matter. Yet its performance will be the climax of six months' continued labour and research.

The B.B.C. is constantly on the watch for new items to include in its programmes—items either of pure entertainment value, such as new music, a new artist, a new play, or of national importance, such as public occasions, or functions, at which listeners would wish, vicariously, to be present. When in March, the date of the great seaplane race was announced, it was decided that a commentary on this must, if possible, be included in the programmes. The importance of the race, not only to Great Britain (the holders of the Trophy) but to many foreign countries, and to the whole future of aviation, is considerable.

Accordingly, a detailed tour of the region surrounding the course was made. The course, which is 50 kilometres (rather more than 31 miles) in length, lies between Cowes, Isle of Wight, and the eastern end of Spithead. The problem was to find an observation point which would permit, not only a clear view of the race but communication with London by telephone trunk-lines of sufficient clarity to allow a relay of the spoken commentary. Actually the position of the B.B.C. observation point was determined by the decision of the organizers of the race to install the official judges at a point on Ryde Pier. Unless the commentators were somewhere near this point it did not seem [illegible] that they could be punctually informed of the [illegible] timings of the various 'laps.' These timings will form an important and interesting part of the relay.

At the time this decision was made there was no cable connection between Ryde and the mainland of sufficiently high quality for [illegible] transmission. Accordingly plans were prepared for a local transmission by



300 MILES AN HOUR!

[illegible] power [illegible] weight from Ryde to Aversloke on the mainland where the commentary would be received and passed on to London by land line. This [illegible] was however [illegible] Post Office to lay during August a new and [illegible] the mainland. This cable will be used on September 7 (I stick valiantly to this date, refusing to admit that the weather is [illegible] September).

The relay will now be carried out in the following manner. A [illegible] will be laid by the Post Office between the Ryde Telephone Exchange and the roof of the Pier Pavilion. From Ryde the [illegible] to Portsmouth and thence, *via* Brighton, [illegible] at various points along this circuit will keep [illegible] reached the Control Room at Savoy Hill, the commentary will be dealt with in the usual way, going to London, Daventry, and other stations.

Great assistance has been given by the Royal Aero Club, which has organized this year's race. The Club has offered the B.B.C. the fullest possible facilities at Ryde. A special hut is to be erected on the roof of the Pier Pavilion, so well known to many holiday makers. This hut will be [illegible] in two parts—one to hold the commentators and [illegible] the other containing the engineers and their apparatus. Within twelve feet of this the official judge will stand, stop-watch in hand, keeping accurate records of the position of each competitor and the time which he takes for each lap. No sooner has a machine roared past the microphone than you will hear this information, which has been passed on by Colonel Lindsay Lloyd to our commentators. Probably ten competitors will take part, each flying seven laps of fifty kilometres.

As in all air races over a clear course the machines will fly as low as their pilots dare, that the sound of their passing should be thrillingly audible to listeners. The commentators will be Squadron-Leader Helmore and Flight-Lieut. Rugg, who have already broadcast many descriptions of air races and pageants. In addition to giving the data, mentioned above, they will describe the scene round the course, the state of the weather etc.

Enormous crowds are expected to view the race. Owing to the tremendous speed which the flying-boats achieve and the keenness of foreign competition to wrest [illegible] from Great Britain the event is [illegible] attractive of the year. The broadcast commentary will be heard not only by those listening at home, but by the crowds who will actually be watching the race. The broadcast on Daventry 5XX is to be picked up and relayed *via* a loud-speaker system to spectators on both sides of the Solent.

At first glance this may seem unnecessary for those who will actually be witnessing the race. In a close air-race, however, it is quite impossible for the ordinary onlooker to judge accurately the speed and position of the various machines. Spectators will be as glad as wireless listeners to hear the official announcements broadcast. The Royal Aero Club is erecting score boards at various points round the course. These will be kept up to the minute by means of the commentary.

The Admiralty and the Air Ministry are co-operating to prevent any wireless transmissions from either ships or radio stations which might tend to interfere and 'jam' Daventry locally. Special care is being taken to 'clean up' the telephone lines between Portsmouth and London so as to ensure a good transmission. The commentary is to be broadcast to the Empire *via* 5SW (Chelmsford). It should be of special interest to R.A.F. officers and other flying experts stationed overseas. The right to re-broadcast or in other ways make use of the commentary has been offered to foreign broadcasting authorities. It may be said that the relay from Ryde on September 7 will attract a vaster audience [illegible] broadcast event since the Royal Thanksgiving Service.



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STARTING POINT AND COMMENTARY CROW'S-NEST

Ryde Pier, Isle of Wight, as it will look to the competitors on September 7.

5GB Calling!

'THE ROOSTERS' AT BIRMINGHAM.

Original Army Sketch in Saturday Entertainment Another Reminiscence Programme—Trials of the Teacher—An Hour of Herman Finck's Music—About Foreign Languages.

A Famous Concert Party.

AT Salonika in March, 1917, when a somewhat bored second division of gathered round him a band of men to entertain the troops, he did not think that seven years later the majority of that concert party would be broadcasting—he would not have known what 'broadcasting' meant. After their first appearance—before a packed audience—they toured the Salonika Force, and on their departure had given seventy performances. They next proceeded to Egypt and toured the desert for twenty-eight days, giving twenty-one shows in all. At Christmas, 1918, they were stationed in Jerusalem, where the Turkish Municipal Theatre was opened for their benefit. After thoroughly cleaning [illegible] they re-named it the Palestine [illegible], and presented *Cinderella of the Army Boot*. They next went to the Jordan Valley and Jericho, toured Alexandria and Cairo, and returned to England in 1919, as [illegible] strong.' They appear in the Birmingham Studios on Saturday, September 7, in a programme which includes their original army sketch, *The [illegible]*.

'Twenty U.P.'

A SHORT feature will be broadcast from the Birmingham Studios on September 7, which has as a sub-title *The Spirit of the Past*, a blend of nineteen age distilled by Alfred Butler, and this, I think, gives us a very good indication as to its nature. Reminiscence programmes are always popular and Alfred Butler tells me that he will attempt to recapture for us some of the sphere of the music-hall [illegible] of olden days by outstanding [illegible] theatrical successes. Further he will not go, as he wishes it all to be in the nature of a surprise. John Rorke, Colleen Clifford, Harold Clemence, and Edgar Lane, however, are the artists.

'Confound the Ignorant.'

IN making the public more musically conscious, perhaps more so as regards with the technicalities of the art, there is every reason for believing that the B.B.C. will be doing a far greater good to the musical profession than it can possibly imagine. It may relieve that hard-worked class of professional—the music-teacher—of a myriad questions, starting only for the depth of their imbecility. No matter what rung they may have reached upon the ladder of success, every musician at some time in his career has had to teach, so that all will benefit. Alice Couchman (pianoforte) who plays in the Light Music Programme on Monday, September 2, has suffered like the rest. One applicant, on noticing 'Ear-Training' in Miss Couchman's prospectus, stated that she intended taking her course of instruction 'in playing by ear, as she had no desire to 'bother with the notes. I remember, in the dim and distant past, my father telling a pianoforte pupil, who must have been solid ivory from the neck up, that he should hold down a dotted minim for three beats. Presently another dotted minim was reached. 'How long did I tell you to hold that down for?' 'Three weeks!' was the reply. Put on your thinking-cap, said my father, 'put on your thinking-cap.' The youth got up, looked round the room, and at last stammered out: 'Please, I think I've left it in the hall!'

The Men Who Helped

I HAVE always felt that this country owes a great debt for [illegible] of the War, not only to the men actually at the front but also [illegible] men at home who wrote those cheery [illegible] which [illegible] sung, whistled, and [illegible] responsibly sung by [illegible], and on the march. One of those to whom I take off my hat is Herman Finck. At the Palace Theatre, 'man and boy,' as they say, for twenty-nine years, Herman Finck left the Guildhall School of Music for the Palace in 1892 when he was appointed violinist and pianist. Four years later he became leader and deputy-conductor. In 1900 he became sole music director and held the post for twenty-one years. It was during that period that he wrote the comic operas, ballets, revues, and musical comedies, which have made him famous. *The Passing Shows* (both editions), *Bric-a-Brac*—how we used to revel in their melodies, so much so that the stately poplars of Flanders used to shake to our vocal efforts. An hour of his music is being broadcast from Birmingham on Tuesday, September 3, and the programme includes a selection of *By Jingo* and two examples of his adroitness in putting together what are usually known as 'musical switches.'



NORRIS STANLEY AND HIS SEXTET,
whose light music from Pattison's Restaurant will again be relayed on Tuesday, September 3

From Leamington Spa.

THE Band of H.M. 5th Inniskilling Dragoon Guards, conducted by R. B. Heggie, will give its second broadcast from Jephson Gardens Pavilion, Leamington Spa, during the afternoon of Sunday, September 1.

La Plume de ma Tante.

I FEEL very strongly on this point of foreign languages. A recent brief sojourn in Holland and Germany convinced me of the contempt in which, at any rate, we *ought* to be held by other nations for our consummate cheek in imposing ourselves upon a foreign country without, to say the least, an alimentary knowledge of the local tongue. I mean, in practically every restaurant one's carefully thought out phrases were answered by a polite waiter in extremely efficient English. I am fully determined this winter to write out a cheque and take up one of those courses which promise What You Don't Want to Know in Czecho-Slovakian in Twelve Lessons.

est dans la Jardin.

GLADYS LACK, who sings in the Light Music Programme on Monday, September 2, heartily agrees with me. While studying in Paris she was engaged to sing at a big evening 'At Home' and was horrified to find she had to attend a lengthy dinner first. Her partner could speak no English, she very little French, and her general expression must have been very woe-begone, for suddenly her host leaned from the end of the table. 'Mademoiselle Lack, you look very sad—what is it?' Miss Lack was petrified. Wildly she searched for something to say. The thought of homesickness occurred to her, but in the fright of the moment instead of saying that she was suffering from *mal du pays*, she came out with *mal de pieds!* Six years later whilst at a wedding reception in Paris, one of the guests of the dinner party came up and inquired after her feet.

Penalty for Improper Use.

ANOTHER instance in which I had cause to be ashamed of my fellow-countrymen occurred whilst I was traveling on one occasion on the night train from Boulogne to Basle. We were rattling through the night (in the way only a Continental train can rattle) when there was a grinding of brakes, sparks flew from the wheels, and the train drew up with a crunch so devastating in its cataclysmic convulsions that it would have brought tears of admiration to the eyes of the manipulator of the 'crash box' in the Effects Studio. Somebody had pulled the communication cord. The side of the railway line became alive with railway officials carrying lanterns, and after what looked like a search for the 'body' then concentrated on my carriage and climbed up into the corridor. Then followed an argument in French from everybody at the same time, and at last above it all a plaintive voice was heard raised in injured protest and the best North Country 'Ah thought 'twas ventilator cord'!

From the Musical Comedies

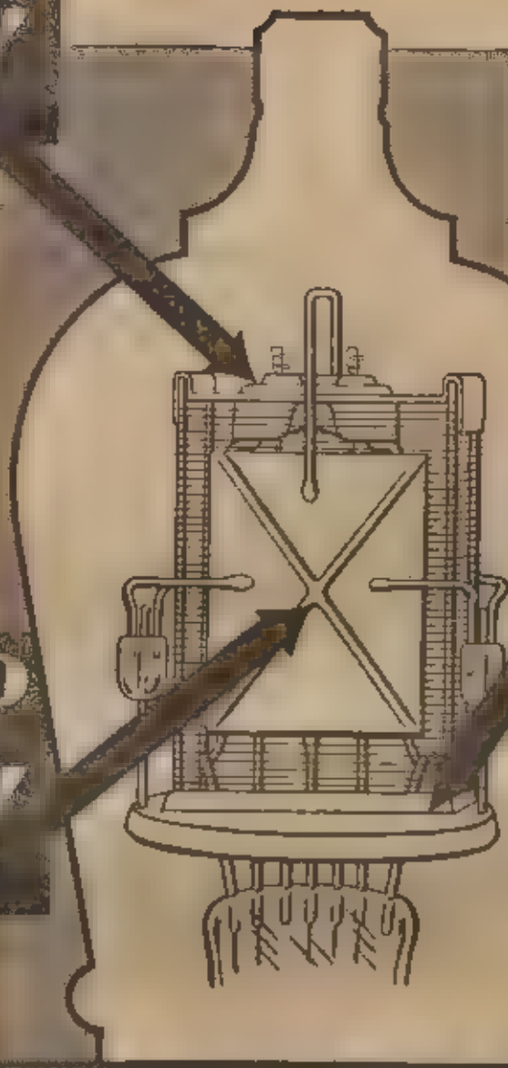
AN enlivening programme of selections from Musical Comedies is to be given by the Birmingham Studio Orchestra on Thursday, September 5. Listeners will hear excerpts from *The Desert Song*, *The Chinese Honeymoon*, *The Vagabond*, and others. The artist is Florence McHugh (soprano), who will be making her first broadcast following her recent successful appearance in *The Show Boat*.

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8.45 An Appeal by Countess Haig

10.30 a.m. (*Daventry only*) Time Signal, Greenwich, Weather Forecast

3.30 A CONCERT

Sylvia Nelis (*Soprano*)

[illegible] (*Violin*)

The Gerrish Parrington Quintet

Andante } *Chaminade*
Valse }
Silver Spring }

Sylvia Nelis

Ruhe sanft (Slumber softly) ('Zaide') }
Vedrain Carino (Thou shalt see my dear one) ('Don Giovanni') } *Mozart*

Quintet

[illegible] *Grieg*
Scherzo (A Dream) *Liszt*
[illegible] (The Prison) *Hahn*

Hubert Eisdell

The Water Mill *Vaughan Williams*
The City Child *Stanford*
Sweet Vervoil *Delius*

Quintet

Selection, 'Tales of Hoffmann' *Offenbach*

Sylvia Nelis

The Little Island. }
The Lilacs } *Rachmaninoff*
Young Love lies sleeping *Somervell*
Almond, wild almond *Graham Peel*

Quintet

Serenade, Harlequin's Minstrels *Drigo*
Le Nil (The Nile) *Lemaire*
Serenata *Toselli*
Minuet *Mozart*

Hubert Eisdell

Madrigal *Chaminade*
Three Little Songs *Maud Valerie White*

Quintet

Spanish Dance *Granados*
He shall feed His flock ('The Messiah') *Handel*

When Handel set himself in the autumn of 1741, at the age of fifty-six, to compose *Messiah*, he was under a cloud of misfortune and bitter disappointment which must have overwhelmed any but the stoutest spirit. His last two operas had failed, largely, so we are told, through the plots of his opponents. In those days music was taken seriously, almost as seriously as League football is now, and feeling between rival factions ran high. It is believed that Handel's opponents even engaged hired ruffians to [illegible] where his operas were being given. He was in anything but good health; his eyesight was beginning to fail him and he was almost penniless. He shut himself in his house (he was living at Brook Street), and, seeing no one, hardly stopping even to touch the food which his faithful man brought to his room, he set himself to the composition of *Messiah* with such wholehearted zeal that the work was completed in little more than three weeks. But he had no prospect of an immediate performance of it and it was simply laid aside for the time being. In November of the same year, the Lord Lieutenant of Ireland, the Duke of Devonshire, and the presidents of three big charitable societies invited him to Dublin to organize concerts of his own music on behalf of the charities they had at heart. One was the provision of food for prisoners. It was at one of these concerts that *Messiah* had its first performance in April, 1742. The singers also went over from this country, Mrs. Cibber, the actress, being the contralto. The oratorio had a magnificent success, and it was repeated in the following June. So great was the crowd at the first performance that ladies of the audience were asked to come without hoops, and men without swords. When the work was first given in England, in the early part of 1743, at Covent Garden Theatre, it was practically a failure, although *Samson*, given at eight performances just before then, had been a triumphant success. Only when it was performed in the Foundling Hospital in 1750 did it win its way to the hearts of Londoners, and since then it is safe to say it has been the most popular of all oratorios.



PAUL ROBESON

who is to broadcast from Bournemouth tonight

ATHLETE, lawyer, actor and probably the greatest living singer of Negro spirituals, Paul Robeson has had a remarkable career. After graduating in law at Columbia University and playing in the All-American Rugby team, he went on the stage to appear in *Voodoo*, in which he later toured in England with Mrs. Patrick Campbell. Then he played in Eugene O'Neill's *All God's Chillun Got Wings* and *The Emperor Jones*, and London playgoers will remember his extraordinarily powerful performance in an immense part in the latter of these. After *Black Boy* and *Porgy* he went into *Show Boat* at Drury Lane to sing 'Ol' Man River,' one of the most famous numbers of recent years.

But it is as a singer of genuine Negro music that Paul Robeson has made a unique reputation. Four years ago he and Lawrence Brown gave their first concert in New York, and since then they have gained successes throughout the United States, in Paris and in London, where Robeson's singing has filled Drury Lane and where he has even made a record for a single-handed performance by crowding that bugbear of promoters, the Albert Hall.

5.0-5.30 Duets for Two Pianofortes

Played by
Leslie Heward
and
Angus Morrison

Fugue in C Minor ..... *Mozart*
En blanc et noir (In white and black) ..... *Debussy*
Nos. 2 and 3 of 'Three Romantic Waltzes' *Chaminade*

For 5.30-8.45 Programmes see opposite page.

8.45 The Week's Good Cause

Appeal on behalf of the King's Roll Clerks Association, by Countess Haig

This Association was formed in 1920 by the Westminster King's Roll Committee to find or give employment to ex-Service men who are at least fifty [illegible] disabled by War Service and who [illegible] be absorbed by [illegible] of their disadvantage [illegible] ordinary Labour market. The Ministry of Labour gives the Association half its loss each year provided it finds the other half from voluntary sources. It is in urgent need of funds to carry on its present three branches and to open others in the big cities.

The address to which contributions should be sent is the King's Roll Clerks Association, 13, Victoria Street, S.W.1.

8.50 The News'

Weather Forecast. [illegible] News Bulletin. Local Announcements. (*Daventry only*) Shipping Forecast

9.5 PAUL ROBESON

SINGING IN A CONCERT

by The Bournemouth Municipal [illegible]

(Conducted by Sir Dan Godfrey)

Relayed from The Pavilion, Bournemouth

Orchestra

Overture, 'Hänsel and Gretel' *Humperdinck*

Paul Robeson

Negro Spirituals

Go down, Moses ..... } *arr. H. T. Burleigh*
I stood on the Ribber ob Jordan ..... }
Swing Low, Sweet Chariot ..... } *arr. Lawrence Brown*
Ezekial Saw de Wheel }

(Lawrence Brown at the Piano)

Orchestra

Dance of the Hours *Ponchielli*
A Solemn Melody *Wilford Davies*

(Solo 'Cello, Hend Wolfers)

Organ, Philip Dore)

Orchestra

Hungarian Rhapsody (No. 4) *Liszt*

Paul Robeson

Negro Folk Songs and Spirituals:

Water Boy ..... *Avery Robinson*
Exhortation ..... *Will Marion Cook*
Weepin' Mary ..... *arr. H. T. Burleigh*
Witness ..... *arr. Lawrence Brown*

(Lawrence Brown at the Piano)

Orchestra

Extracts from Ballet Music, 'Faust' ... *Gounod*

10.30 Epilogue

'Man's Weakness'

THE DAY OF REST

Sunday's Special Programmes,

From 2LO London and 5XX Daventry

5.30
THE SUNDAY BIBLE READING

(*For 3.20–5.30 Programmes see opposite page*)

5.30 BIBLE READING

[illegible] Mission. 'Acts xxii, 1–21'

5.45–6.15 approx. CHURCH CANTATA No. 95) BACH
'O Christ My All'

Relayed from the Midland Institute, Birmingham.

LOUIE VANE (*Soprano*)
JOHN ARMSTRONG (*Tenor*)
JOSEPH FARRINGTON (*Bass*)
CYRIL CHRISTOPHER (*Contralto*)
THE BIRMINGHAM STUDIO CHORUS
[illegible]
Conducted by JOSEPH LEWIS

[illegible]

I [illegible]

With joyful, O yes, with joyful heart
I make me ready to be imparting
[illegible] body
[illegible]

[illegible]

II. *Recitative and Chorale, Soprano*

Oh, sinful world, now have I done with
[illegible]
Thou which I was with thee and tasted of
[illegible]
[illegible] I now surrender I count not loss
[illegible]
For there the Saints are gathered Who
served their Lord on earth

[illegible]

Lordly death the end of all my pain
His love would claim me for His own
How eagerly would I prepare to give
[illegible]
[illegible] count the hours until He coming

Broadcast Churches—XXVII.



HIGHBURY QUADRANT Congregational Church,

from which a service will be relayed from London and Daventry tonight at 8.0.

By the Rev. H. Ingham, D.D.

HIGHBURY QUADRANT CONGREGATIONAL CHURCH, standing on the [illegible] of the Quadrant, dominates [illegible] towers, the London suburb of Highbury, and is a landmark for miles around. The physical features, however, are its least important aspect. The history of the Church goes back through the Harecourt Church and it has numbered amongst its members many of the prominent business men of the City of London, and, throughout its history of over fifty years has ministered to the religious needs of tens of thousands of people who have worshipped within its walls and at the various missions it has supported.

The Church was founded in the year 1878, and the corner-stone of the present building was laid in the year 1880 by Mr. (later Sir Albert) Spicer. It called, as its first minister, Dr. Bevan, who was at that time minister of the Brick Presbyterian Church in New York City. Dr. Bevan served the Church for six years, when, for reasons of health, he went to Collins St. Melbourne, Australia. He left the Church with a membership of five hundred and doing active work outside the Quadrant at Britannia Row Mission—which the Church had taken over from Harecourt—and at the Highbury Vale Mission in Hurlock Street. These two missions now minister to very needy fields, the former, in connection with the Islington Medical Mission, with Dr. Taylor at its head, offering a 'ministry of healing' to hundreds of people each week.

Other ministers who have served the Church are the Rev. Samuel Pearson, Dr. W. J. Dawson, 'brilliant preacher and writer,' the Rev. Harold Brierly, Dr. Campbell Morgan, and Dr. Douglas Adam. The Church has always had a wide outlook, and on three different occasions has gone outside its own Communion for its ministers. The present minister served for several years with the Committee of Exchange of Ministers between Great Britain and America, and visited the Church on two occasions during the years 1925 and 1927. He was called to the vacant pulpit in December, 1927, commencing his ministry in May, 1928.

During the years many changes have taken place in the neighbourhood, the fine houses once occupied by prosperous City merchants have been made over into apartments and flats, but the Church has always adapted itself to the changing conditions and still ministers to the largest congregation in North London. Its note has always been, and is still, strictly evangelical, the Gospel being interpreted as a source of power to help people in their everyday life. The musical service, which is held on the last Sunday of each month has maintained a high standard of musical excellence and now, under the leadership of Mr. Edgar Smart, is attracting music lovers from [illegible] and London.

Last year a serious problem faced the Church when a spring gave off 5,000 gallons of water a day, which had to be [illegible] against the conditions of the [illegible]. Experts [illegible] the [illegible] and the present [illegible] will be pulled down [illegible] and built which will escape the water difficulty and be better adapted to present-day religious needs.

5.45
BACH CANTATA FROM BIRMINGHAM

IV *Air. Tenor*

Ah, call for me soon, bell-toned belfry,
Thou most desired and welcome bell
[illegible]
[illegible]
[illegible] being [illegible] death

V. *Recitative. Bass*

[illegible] I know and note in my belief,
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] Saviour's loving mercy

VI. *Chorale*

Rise Thou past death from the grave,
My soul to Thee surrender,
[illegible]
[illegible]
[illegible]
For there alone is found for me
A joy that never endeth!

Chorales for the next four Sundays are

September 1. No. 78.
Jesu, der du meine Seele,
'Jesu, Thou who art Salvation.'

[illegible] No. [illegible]
Was Gott tut, das ist wohlgetan
What God doth that is wise and right

[illegible] No. [illegible]
'Christus der ist mein Leben.
'O Christ our all.'

[illegible] No. [illegible]
[illegible]

8.0 A RELIGIOUS SERVICE

Relayed from Highbury Quadrant Congregational Church

Hymns from the Congregational Church Hymnal

Order of Service

Hymn 78, 'Ye Servants of God'
Prayer followed by The Lord's Prayer
Scripture Reading
Hymn 18, 'My God, how wonderful [illegible]
Prayer
Anthem: 'Our Master hath a Garden'
Sermon by the Rev. H. INGHAM, D.D.
Hymn 703, 'Holy Father, cheer our way'
[illegible]
Organ Voluntary
(Organist, EDGAR SMART)

(*For 8.45–10.30 Programmes see opposite page*)

10.30 Epilogue
'MAN'S WEARINESS'

(*For details of this week's Epilogue see page 388*)

THE RADIO TIMES

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FOR THE KOLSTER-BRANDES FORTNIGHTLY SUNDAY CONCERTS

Use the K B. 103 (*Portable Receiver Price* 18 *gns. including valves and royalties*) for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vara station by the Kolster Brandes Radio orchestra under the direction of Hugo de Groot.

KOLSTER-BRANDES CONCERT ON AUG. 25

1 OVERTURE "Lysistrata" *Paul Lincke*
2. VALSE POUDREE *Francis Popy*
3. Down South Negro Ydylle *Myddleton*
4. SELECTION From "Chimes of Normandy" Comic Opera *Planquette*
5. Roses of Picardy *Haydn Wood*
(Organ Solo on the Vara-Standaart Organ)
(Organist Joh. Joog)
6. French Comodie Overture *Kaler-Bela*
7. Berceuse from "Jocelyn" *Benj. Godard*
(Cello solo by Rene Hendriks)
8 The Gondolier *Powell*
9. In Chambre Separée *Heuberger*
(From "The Opera Ball")
10. SELECTION from "The Geisha" *Sydney Jones*

Kolster Brandes

RADIO MANUFACTURERS CRAY WORKS SIDCUP KENT

SUNDAY, AUGUST 25

5GB DAVENTRY EXPERIMENTAL

626 kc/s. [illegible]

[illegible]

9.0 A MILITARY BAND PROGRAMME

3.30 A MILITARY BAND CONCERT

Relayed from the Jephson [illegible] Leamington Spa

The Band of The [illegible] Depot

By kind permission of Captain [illegible]

Conducted by R. [illegible]

Suite, 'Russian Ballet Music' [illegible]
Selection, 'Merrie England' [illegible]
Selection of Popular Songs . . *Tosti, arr. Peaglier*
Fantasia on Song Cycle, 'A Lover in Damascus' *Woodforde-Finden*
March, The Vanished Army [illegible]

4.30-5.30 An Orchestral Concert

Relayed from the Midland Institute, Birmingham

The [illegible] Symphony Orchestra

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

DORIS VANE (*Soprano*)

Orchestra
Overture, 'Ruy Blas' *Mendelssohn*

DORIS VANE and Orchestra
An [illegible] Hymn
[illegible] *Handel. Hardy Grade*
First performance with String Orchestra

Orchestra
Suite The Water Music *Handel, arr. Harty*

DORIS VANE and Orchestra
[illegible]

Orchestra
Choral Variations from [illegible]
[illegible]
Suite *Sigurd Jorsalfar* *Grieg*



Mr. CHALFONT WHITMORE makes the appeal for the Birmingham Boys' and Girls' Union tonight from 5GB.

The drama by the Norwegian poet Björnson, *Sigurd Jorsalfar*, is a tale of Norway in the time of the Crusades. Sigurd and his brother Eystein, sons of the great Harald, are fierce rivals, [illegible] of the play they become reconciled and dedicate themselves jointly to the service of their country.

Grieg wrote incidental music for the production of the play, [illegible]terwards recasting several of the movements in the form of a very effective Suite, second in popularity only to the two Suites from his music to Ibsen's *Peer Gynd*. The three movements are vividly picturesque in the way we expect from Grieg.

8.0 A RELIGIOUS SERVICE

Conducted by Dr. CHESTER B. EMERSON, D.D., of Detroit, Mich., U.S.A.

Relayed from Carr's Lane Church, Birmingham

Organist and Choirmaster

Hymn, 'Lord of all being throned afar' (Congregational Hymnal)
Prayer and Lord's Prayer
Anthem
Hymn, 'Jesus calls us: o'er the tumult' (Congregational Hymnal)
Prayer
Anthem
Address
Hymn 'O Love that wilt not let me go' (Congregational Hymnal)
Benediction

Organist, GRAHAM GODFREY

8.45 The Week's Good Cause

An Appeal on behalf of the Birmingham Boys' and Girls' Union by Mr. CHALFONT WHITMORE

Contributions should be [illegible] Secretary, The Central Bureau for [illegible]

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 MILITARY BAND PROGRAMME

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASKELL

Overture, 'William Tell' . . *Rossini, arr. Sommer*

JOHN ARMSTRONG (*Tenor*) and JOSEPH FARRINGTON (*Flute*)

Duet by Orestes and Pylades, 'What moment of Joy' (Iphigenia) *Gluck*

Duet by the Lord Mayor's Messenger, [illegible] (Flute) . . [illegible]

BAND
Pilgrims' March from the Italian' Symphony *Mendelssohn, arr. de Jong*

ALTHOUGH it was Mendelssohn himself who was responsible for the name of his Fourth Symphony, 'The Italian,' it was not he who invented the name 'The Pilgrims' March' [illegible] originated, since the opening of it has been spoken of as [illegible] by woodwinds as I [illegible] together and then [illegible] flutes carry it on [illegible] second part of the [illegible] there is another melody which the clarinets play first.

JOSEPH FARRINGTON
Coronach . . *Edgar Barratt*
Go, Lovely Rose . . *Quilter*
How shall I sing that Majesty . . *John Pointer*

9.35 BAND
Sursum Corda *Elgar, arr. Kappey*
Cornet Solo, 'Drink to me only with thine eyes' *arr. Wrisson*
(Soloist, P.C. COOK)

JOHN ARMSTRONG
But my Bird is long in homing [illegible]
The Old Soldier . . [illegible]
My Sweet Sweeting . . . . *Gerrard Williams*

BAND
Selection, 'The Prodigal Son' *Wormser, arr. Winterbottom*

JOHN ARMSTRONG and JOSEPH FARRINGTON
Duet by Pedrillo and Osmin, 'Long live Bacchus' ('The Seraglio') . . . . . *Mozart*
Duet by Page and Fenton, 'Go now within' ('The Merry Wives of Windsor') . . . . . *Nicolai*

BAND
Second Hungarian Rhapsody . . . . . *Liszt*

10.30 Epilogue

Sunday's Programmes continued (August 25)

5WA CARDIFF. 960 kc/s. (309.9 m.)

[illegible] 15 app. *S.B. from London*

[illegible]

8.45 The Week's Good Cause

An Appeal on behalf of the Royal Gwent Hospital, Newport, by Sir Ga[illegible] D.L., LL.D., Chairman of the [illegible]

8.50 WEATHER FORECAST. NEWS

9.0 West Regional News

9.5 A CONCERT

Relayed from the Knightstone Pavilion, [illegible]

NATIONAL ORCHESTRA OF WALES

([illegible])

(Leader, LOUIS [illegible])

[illegible] WARWICK [illegible]

Introduction, Act III, Lohengrin ... Wagner

HERBERT NASH (Tenor) and Orchestra

Prize Song ('The Mastersingers') ... Wagner

ORCHESTRA

Symphony No. 5, in C Minor, Op. [illegible]

THE Symphony [illegible] with the famous phrase which is known as 'Fate knocking at the [illegible]' [illegible] himself allowed this to be accepted as an interpretation of the four-note theme which, as a rhythmic figure, [illegible] most of the great first movement. It reappears, too, in the slow movement, and in the second theme of the Scherzo.

The slow movement opens with a broad singing melody played by violas and 'cellos in unison. The rest of the orchestra carry this on, and then the second subject appears, quietly at first, breaking out anon in a joyous C Major [illegible] Scherzo form, intended, like those of the sixth and Seventh Symphonies, and the great Pianoforte Trio in B Flat, to be repeated, along with the Trio, twice over, and rounded off by a second da capo. It begins with a very soft theme on the basses, continued by upper strings, horns, and woodwinds, and coming to rest on a pause. Then the horns announce the theme which is so vivid a reminder of the opening of the first movement, and on these the Scherzo is built up. The Trio is begun with a running figure in the basses, which Berlioz thought suggestive of elephants dancing. It leads, through a beautiful transition passage, to the opening of the last movement, a triumphant major played by the whole strength of the orchestra. It is here that, for the first time in the history of the classical Symphony, trombones make their appearance. The Movement is rounded off by a noble Coda.

9.50 *S.B. from Bournemouth (See London)*

10.30 Epilogue

10.40–11.0 The Silent Fellowship

6SX SWANSEA. 1,040 kc/s. (288.5 m.)

[illegible] London

[illegible]

8.15 *S.B. from Cardiff*

8.50 WEATHER FORECAST. NEWS

[illegible]

9.5 *S.B. from Bournemouth (See London)*

10.30 Epilogue

10.40–11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

[illegible]–6.15 app. *S.B. from London*

8.0–8.45 *S.B. from London*

8.50 *S.B. from London* (9.0 Local Announcements)



A CONCERT FROM WESTON-[illegible]

The Knightstone Pavilion, Weston-super-Mare, from which Cardiff is relaying a concert by the National Orchestra of Wales tonight at 9.5.

9.5 A Concert

BOURNEMOUTH MUNICIPAL ORCHESTRA

Conducted by Sir DAN GODFREY

PAUL ROBESON (*Soloist*)

Relayed from the Pavilion, Bournemouth

For Programme see London

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.30–6.15 app. *S.B. from London*

8.0 *S.B. from London*

8.45 The Week's Good Cause

Appeal on behalf of the extension fund of the South Devon and East Cornwall Hospital, Plymouth, by Councillor E. J. HICKS, Chairman of the Plymstock Hospital Appeal Committee, under the auspices of the Parish Council

8.50 *S.B. from London* (9.0 Local Announcements)

9.5 *S.B. from Bournemouth (See London)*

10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3.30 A Symphony Concert

[illegible]

Overture, 'Roman Carnival' ... *Berlioz*

MERIION MORRIS (*Bass-Baritone*), with Orchestra

Non più andrai (So, Sir Page) ('Figaro') ... *Mozart*

Credo (Othello) ... *Verdi*

[illegible]

[illegible] in A Minor (Op. [illegible]) ... *Schumann*

A[illegible] Affettuoso, Intermezzo, Andantino Grazioso, Allegro Vivace

ORCHESTRA

Merlin (Geranger) ... *Eric Fogg*

(*First Performance*)

MERIION MORRIS

The Moors of Derryvane ... [illegible]

I am a Roamer ... *Mendelssohn*

ORCHESTRA

Sixth Symphony ('The Pathetic') ... *Tchaikovsky*

A[illegible] leading into [illegible]; Allegro con grazia; Allegro molto vivace; Adagio lamentoso

5.0–6.15 app. *S.B. from London*

8.0 *S.B. from London*

8.45 The Week's Good Cause

[illegible] the Old Contemptibles Association by Capt. W. E. GARR. *S.B. from Leeds*

8.50 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

3.30–6.15 app.—S.B. from London. **8.0**—S.B. from London. **8.45**—The Week's Good Cause. Appeal on behalf of [illegible] **8.50** [illegible] **9.5**—S.B. from Bournemouth [illegible] **10.30** [illegible]

5SC GLASGOW. 752 kc/s. (398.9 m.)

3.0—A Military Band Concert. From the Bandstand [illegible] Director of [illegible] childe). God Save the King. **4.45** [illegible] (Graham Peel). Sweet and [illegible] A Dream (Grieg). You Kindly Winds ([illegible]). O Sleep (Handel). Love went a-riding (Frank Bridge). Ettrick (Graham Peel). **5.0–6.15** app.—S.B. from London. **8.0**—S.B. from London. **8.45**—The Week's Good Cause. The Glasgow [illegible] of Lads' Clubs. An Appeal by the Right [illegible] **8.50**—Weather Forecast. News. **9.0**—Scottish News Bulletin. **9.5**—S.B. from Bournemouth (See London). **10.30**—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

3.0—S.B. from Glasgow. **5.0–6.15** app.—S.B. from London. **8.0–8.45**—S.B. from London. **8.50**—Weather Forecast. News. **9.0**—S.B. from Glasgow. **9.5**—S.B. from Bournemouth (See London). **10.30**—Epilogue.

2BE BELFAST. [illegible]

3.30–6.15 app.—S.B. from London. **8.0–8.45**—S.B. from London. **8.50**—[illegible] **9.5**—S.B. from Bournemouth (See London). **10.30**—Epilogue.

7.30
A CONCERT
FROM
THE STUDIO

MONDAY, AUGUST 26

2LO LONDON & 5XX DAVENTRY

842 kc/s. 356.3 m. 193 kc/s. 1554.4 m.

10.15
A RECITAL
BY
KEITH FALKNER

10.15 a.m. THE DAILY SERVICE

[illegible] Time Signal, Greenwich Weather Forecast

12.0 *Dance music* Gramophone Records

12.0 A Ballad Concert

[illegible] (*Contralto*)
[illegible] Davies (*Tenor*)

6.45 **The Foundations of Music**
Modern Pianoforte Sonatas
Played by Stephan Argenyi

7.0 Mr. [illegible] Macgregor [illegible] Literary Competition

7.5 Musical Interlude

7.30 A CONCERT

[illegible]
[illegible] New Quartet

8.30 Vaudeville

Compered by Claude Hulbert and Enid Trevor
Supported by
Jack Payne's [illegible] Dance Band

9.40 'The Second News'

Weather Forecast, Sporting News Bulletin, Latest Agricultural Prices (*Eastern only*), Shipping Forecast, Stock Exchange Prices

10.0 Dr. Thomas Gann: 'In Search of a Treasure Temple in Central America'

The wilds of Central America conceal the ruins of [illegible] cities which have been [illegible] exploration holds no [illegible] that of the attempt to [illegible] Dr. Thomas Gann [illegible] Mayan art [illegible] aimed at the [illegible] discover any traces that may remain of the great cities whose doom was sealed when the Spaniards [illegible] the New World

Mabel CONSTANDUROS and Michael HOGAN

At 8.30 p.m. IN 'THE BUGGINSES' PICNIC'

12.30 Organ Music
Played by Edward O. Henry
[illegible] from Tussaud's Cinema

1.0-2.0 Light Music
Max Jaffa and his Piccadilly Grill Orchestra
From the Piccadilly Hotel

4.0 A Concert

[illegible] (*pianoforte*)
[illegible]
[illegible] (*pianoforte*)

5.15 The Children's Hour
The Story of the Widow's Kitchen' (*Eleanor Farjeon*)

Waltz (*Carreno*) and other Piano Solos, played by Cecil Dixon
'Sir Felt and Sir Loin' in which a dispute is [illegible] [*Gilbert Vance and Wilfrid Gibbs*]
Vocal Duets by [illegible]

Sonata in E Minor [illegible] *Handel*
Air [illegible] *J. [illegible]*
Sonata in C [illegible] *Corelli*
[illegible] and [illegible] Movements
Bourrée and Musette [illegible] *Morgan*

Esther Coleman
[illegible] *Purcell*

Sandy ROWAN

SCOTTISH COMEDIAN
at 8.30 p.m.

The Bouquet of Rosemary *arr. Michael Mullinar*
Water Boy (A Negro Convict Song) *arr. Harry Robinson*

Octet
Butterfly [illegible] } *Spross*
Dance in the Cherry Orchard [illegible] } *Harrison*

10.15 A RECITAL
Keith Falkner (*Bar.*)
Victor Schreiber (*Pianoforte*)

Keith Falkner
Victoria! Victoria! (I Triumph! I Triumph!) *Carissimi*
[illegible] *Handel*
[illegible] *Brahms*
[illegible] Song of the Rose *Lang*

Carissimi was a prolific composer and did much for the improvement both of oratorio and cantata in their early days. He was born [illegible] who became [illegible] Bonn[illegible] A lesson [illegible] Spain

Victor Schreiber
Pastorale and Capriccio [illegible] *Scarlatti*
Intermezzo in A [illegible] *Brahms*
Mazurka in D and Study, Op. 25, No. 2 [illegible] *Chopin*

Arthur YOUNG and Geoffrey GAUNT

PIANOFORTE DUETS
at 8.30 p.m.

6.0 Mr. Cyril Wood: 'A Motoring Holiday for Nothing'

The idea of any sort of holiday for nothing is one which may seem more of a delusion and a snare than an actual possibility. When the holiday is a motoring holiday, the idea of getting it for [illegible] more far-fetched, but, as Mr. [illegible] Wood will [illegible] This argument [illegible] Mr. Wood [illegible] tonight

6.15 'The First News'
The Sporting Results, Weather Forecast, Early Closing, First General News Bulletin

6.30 Musical Interlude

Passing Show (Spanish Scene) [illegible] *Eric Shaw*
Harebell [illegible] the Fairy Pipers *Kenneth J. Wright*
Spanish Marionettes [illegible] *Cui*

Esther Coleman
The West Wind [illegible] *Alison Crompton*
The Feast of Lanterns [illegible] *Bantock*

Florrie FORD

SINGING POPULAR CHORUSES *at 8.30 p.m.*

The Fairy Morning *Graham Peel*

Octet
Fête Flamande (Flemish Fête) [illegible] *Thome*
Willows Shade [illegible] *Sansom*
Dance, 'Mook Morris' [illegible] *Alec Rowley*
Hornpipe [illegible] *Herbage*

Pastorale in D Major [illegible] Major *Rachmaninoff*

Keith Falkner
By a Burside *Arrangement Grade's*
Mossy O! [illegible]
Seventy Meadows [illegible]
The Bellman [illegible]
The Reiving Ships ('Songs of the Hebrides') *arr. Kennedy-Fraser*

11.0-12.0 DANCE MUSIC
Jay Whidden's Band from The Carlton Hotel

Harry GRATTAN and Ewart SCOTT

IN 'BUYING A GUN'
at 8.30 p.m.

11.0-12.15
Experimental Transmission of Still Pictures by the Fultograph Process

MONDAY, AUGUST 26

5GB DAVENTRY EXPERIMENTAL

[illegible] 370.2 m.

4.0 [illegible] HOUSE ORCHESTRA
Birmingham
[illegible] A PAT[illegible]
[illegible] ('The Fatherland') [illegible]
[illegible] [illegible] Violet [illegible]

4.30 DANCE MU[illegible]
From Birmingham
DAILY FRANCIS and [illegible]
Relayed from the West End Dance Hall
LOUIS HERTEL (*Entertainer*)

5.30 The Children's Hour
From Birmingham
'The Sun Dial,' by Beryl Wooldridge
Songs by PHYLLIS PECK (*Soprano*),
[illegible]
LOU[illegible]

6.15 The First News
THE SIGNAL, GREEN WITH WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

6.30 Light Music

[illegible]
CONCERT [illegible] JOYCE
[illegible]
[illegible]
JOYCE HOLLITT (*Pianoforte*)
Study, No. 3, Op. 10 } *Chopin*
[illegible] Op. [illegible] }
[illegible] 14, }
[illegible]

ORCHESTRA
[illegible] The Grand Duchess'.....*Offenbach*

OLIVE GROVES (*Soprano*)
Daffodils a-blowing ..... *German*
The Unforeseen .. [illegible]
Columbine's Garden ..... *Maurice Besly*

ORCHESTRA
Three Dances, 'Nell Gwyn' ..... *German*

JOYCE [illegible]
Fairy Tales [illegible]
[illegible] ..... *Bizet, arr. Rachmaninoff*

ORCHESTRA
Malaguena from Ballet Music, 'Estabil' [illegible]

OLIVE GROVES
Sweet chaunt that led my Ships .. *Michael Head*
Love's Philosophy ..... *Quilter*
The Valley of Lilies ..... *Hopekirk*
Early in the Morning ..... *Phillips*

ORCHESTRA
Suite, 'Children's Games'.. [illegible]

8.0 A Promenade Concert

Relayed from the Queen's Hall, London
(*Sole Lessees—Messrs. Chappell and Co., Ltd.*)
55th Season
RACHEL MORTON (*Soprano*)
PARRY JONES (*Tenor*)
SIR HENRY WOOD
and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Wagner Concert
Orchestra
[illegible] Overture and Bridal Procession [illegible]

RACHEL MORTON and Orchestra
Elsa's Dream ('Lohengrin') [illegible]

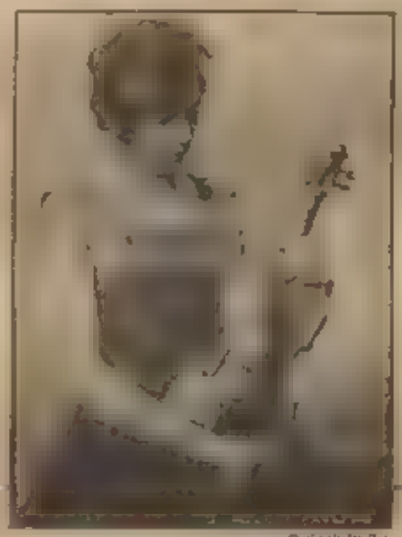
Orchestra
Transformation Music and Closing Scene, Act I [illegible]

PARRY JONES and Orchestra
[illegible] ('Tannhäuser') [illegible]

Orchestra
Good Friday Music [illegible]
March ('The Dusk of the Gods') [illegible]

9.40 'The Second News'
WEATHER [illegible]
SECOND GENERAL NEWS BULLETIN

[illegible] Trio (Violin, [illegible]
Prelude and [illegible]
[illegible]
Arabella [illegible]
[illegible]
Mozart [illegible] *Aria*
Orchestra
[illegible] [illegible]
[illegible]
Aria [illegible]
[illegible] Orchestra



Cushing's Studios

SYBIL EATON
will broadcast a short violin recital from 5GB after the Second News tonight.

10.15 DANCE MUSIC
THE PICCADILLY PLAYERS directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

11.0-11.15 JAY WHIDDEN'S BAND from THE CARLTON HOTEL

(*Monday's Programmes continued on page 382.*)

8 0 THE MUSIC OF WAGNER

The Listener
THE NEW B B C WEEKLY

Special Features:

THE NEAR EAST TODAY
by
SIR E. DENISON ROSS

DEEP SEA DIVING
by
PROF. LEONARD HILL

LONDON TWENTY YEARS AGO
by
SIDNEY DARK

will appear in next week's issue.

ad. *ON SALE EVERYWHERE* ad.

COLUMBIA

THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band

PIERRETTE [illegible]
TALES OF HOFFMAN Selection [illegible]
MERRIE ENGLAND Selection [illegible]
VANISHED ARMY March [illegible]
RUY BLAS—Overture. [illegible] (No. 2278—4s. 6d.
WILLIAM TELL—Overture. Sir Henry J. Wood and [illegible]
MERRY WIVES OF WINDSOR—Overture. Sir Henry J. Wood and New Queen's Hall Orchestra (No. L2713—6s. 6d.).
PARSIFAL—Good Friday Music. [illegible] Wood and Bayreuth Festival Orchestra (Nos. L2911 to L2914—4s. 6d. each).
FOUR WAYS SUITE. Royal Clarence Orchestra (Nos. 2758 to 2[illegible]
TANCREDI Overture [illegible]
[illegible]
SYMPHONY No. 3 in E flat. EROICA [illegible]
EGMONT—Overture. Willem Mengelberg and Concertgebouw Orchest (No. L1798—6s. 6d.).
LILAC TIME Selection [illegible]
MIDSUMMER NIGHT'S DREAM Overture [illegible] New Queen's Ha 6d. each)

Instrumental

DRINK TO ME ONLY WITH THINE EYES. [illegible]
DEVOTION. [illegible] Canby, Wurlitzer Organ (No. 3504—3s.)
[illegible]
SERENADE (Arensky). Arthur Catterall, Violin (No. 4825—3s.)
SERENADE ESPAGNOLE (Chaminade-Kreisler). Tonnovitch Brothers, Violin (Nos. 5013—3s.)

Vocal

THE MESSIAH—He Shall Feed His Flock. Dora Labbette, Soprano—With Orchestra (No. 0327—4s. 6d.)
[illegible]
Tristan Layton, Baritone (No. 4734—3s.).
[illegible]
Edgar Coyle, Baritone (No. 2823—3s.)
BARBER OF SEVILLE—Largo al factotum. Riccardo Stracciari, Baritone (No. L2128—6s. 6d.)
BARBER OF SEVILLE—La Calunnia. Nazzareno de Angelis, Bass (No. L2073—6s. 6d.).
[illegible]
Alexander Kipnis, [illegible] [illegible]
SILENT NOON. Norman Allin, Bass (No. L1760—6s. 6d.)
YEOMANRY [illegible]
Ron Palmer, Baritone (No. 6126—3s.)
[illegible]
[illegible] (No. 5928—3s.

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Monday's Programmes continued (August 26)

5WA CARDIFF. 968 kc/s (309.9 m.)

4.0 London Programme relayed from Daventry

4.45 *S.B. from Swansea*

5.0 JOHN STEAN [illegible] CARLTON [illegible] ORCHESTRA From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.30 Sea Echoes

An Island race may well consider the sea [illegible]

[illegible]

[illegible] OF WALES [illegible]

[illegible]

Overture, 'The Hebrides' ...... *Mendelssohn*

WILLIAM PARSONS (*Baritone*), THE ÆOLIAN MALE VOICE CHOIR, and Orchestra

Songs of the Sea ...... *Stanford*
Drake's Drum; Outward Bound; Devon, O Devon, in Wind and Rain; Homeward Bound; The Old Superb

ORCHESTRA

Sea Sheen .... *Eric Fogg*
Shenandoah .... *Fletcher*

WILLIAM PARSONS

An Eriskay Love Lilt ⎫ *arr. Kennedy-Fraser*
[illegible] ⎭

[illegible]

[illegible] MacDonald [illegible] ushed, and, though they [illegible] suffered a great deal in their written form from [illegible] the casual way in which they had been sung for countless generations, they still held much of the wild, simple beauty which no other music has in quite the same degree. The MacDonalds themselves realized how difficult it was to set down these old melodies with any fidelity [illegible] listening to them, it is almost impossible to form a clear impression of their rhythm. Irregularity of rhythm is, indeed, the most striking feature of the tunes. To that, however, there is one serious and striking exception—the boat songs and tunes sung at various kinds of work, as accompaniment to rhythmic movements. In them, by contrast with the old narrative or contemplative songs, rhythm is strongly marked.

Since the MacDonalds' day many collections have appeared, and one of the most notable was a volume published in 1876 by the Gaelic Society of London. It has some beautiful old tunes, and some which have much of the simplicity and strength of early days, though in many cases the tunes have obviously been modernized almost beyond recognition.

In our own time Mrs. Kennedy-Fraser has done very valuable work in rescuing and transcribing many of the tunes which would soon have been lost and forgotten but for her enthusiasm. No one can tell at this date how near her arrangements come to the genuine original forms, but they do observe to a remarkable degree what we have grown to regard as the spirit of Hebridean music.

ORCHESTRA

Scheherazade ...... *Rimsky-Korsakov*
First Movement (Storm at Sea)

LIKE more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian society whose sons have [illegible] until his thirtieth year. Even after his fine [illegible] Conservatoire, he carried on its duties for some [illegible] active list of the Navy. That there was nothing amateurish in his musical equipment is by now very clearly recognized. He is known as one of the most brilliant members of the modern Russian school, whose work combines something of Eastern gorgeousness with the sombre traits of the Slav character. Oriental subjects always had a strong fascination for him, and this movement the East, with its blazing sunshine and its brilliance of colour, is vividly presented in the music.

The subject is, of course, from the 'Arabian Nights,' and the composer has prefaced his score with the following note:—

'The Sultan Schahriar, convinced of the infidelity of the whole race of women, has sworn to send each of his wives to death after only one bridal night. But Scheherazade saves her life by interesting him in tales, which she recounts one after another for a thousand and one nights. Impelled by curiosity, the Sultan puts off from day to day the fate of the lady, and ends, as all the world knows, by renouncing his bloodthirsty intention.'

The first of the stories which is used is 'The Sea and Sinbad's Vessel.' It begins with a robust tune which clearly indicates the furious Sultan. The running phrase on the violin, which follows, is as clearly Scheherazade herself, and then a tranquil section in 6-4 time is the telling of the story. The wrath of the Sultan is heard again, and Scheherazade's seductive pleading, both mingling with the story in a very interesting way, and at the very end a soft presentment of the Sultan's theme tells us that for the moment, at least, the lady has won.



Picture by [illegible]

'SEA ECHOES' *From Cardiff this evening at 7.30.*

WILLIAM PARSONS, CHOIR, and Orchestra

Sea Shanties .... *arr. Terry*
Billy [illegible]; Bound for the Rio Grande

ORCHESTRA

Suite, 'Songs of the Hebrides'
arr. Kennedy-Fraser

8.30 *S.B. from London*

9.55 West Regional News

10.0-11.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s (288.5 m.)

4.0 London Programme relayed from Daventry

4.45 Mr. D. RHYS PHILLIPS: 'English Tourists in Wales [illegible]'

5.0 *S.B. from [illegible]*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.30 *S.B. from Cardiff*

8.30 *S.B. from London*

9.55 *S.B. from Cardiff*

10.0-11.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

4.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.55 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
THE STATION AEROPLANE has recovered from its recent shock and is ready for another 'Tour of the World'

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.55 Local Announcements)

2ZY MANCHESTER. 797 kc/s (376.4 m.)

4.0 Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Zerlina' ...... *Auber*
Two Spanish Dances ...... *Moszkowski*

EDITH COCKER (*Contralto*)

A Summer Night ...... *Goring Thomas*
A Poor Man's Garden ...... *Kennedy Russell*
Homing .... *Del Riego*

ORCHESTRA

Little Suite ...... *Patrick Barrow*
Canzonetta; Minuet; Jig

Waltz Intermezzo, 'A Kiss and a Blush' *Albert Simmons*

EDITH COCKER

Sink, Red Sun ...... *Del Riego*
[illegible] ...... *[illegible]*
O Lovely Night ...... *Landon Ronald*

ORCHESTRA

Selection, 'The Glory of Russia' ...... *Krein*
The Teddy Bears' Picnic .... *Bratton*
March, 'Fiddlesticks' .... *Coney*

5.15 The Children's Hour

'A PEEP AT THE HIGHLANDS'

Songs by DORIS GAMBELL and HARRY HOPEWELL

Music by THE NORTHERN WIRELESS ORCHESTRA

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

(*Manchester Programme continued on page 383.*)

Programmes for Monday.

(Manchester Programme continued from page 382)

7.30 BRANSBY WILLIAMS
(The Famous Portrayer of Dickens' Characters)

7.45 Northern Listeners' Requests
THE NORTHERN WIRELESS ORCHESTRA

[illegible] Rhapsody [illegible]
[illegible]
[illegible]
[illegible] Waiting Strand *Maurice Johnstone*

8.30 to 10 S.B. from London (8.35 North Regional News)

Other Stations.

5NO NEWCASTLE.

[illegible]

5SC GLASGOW

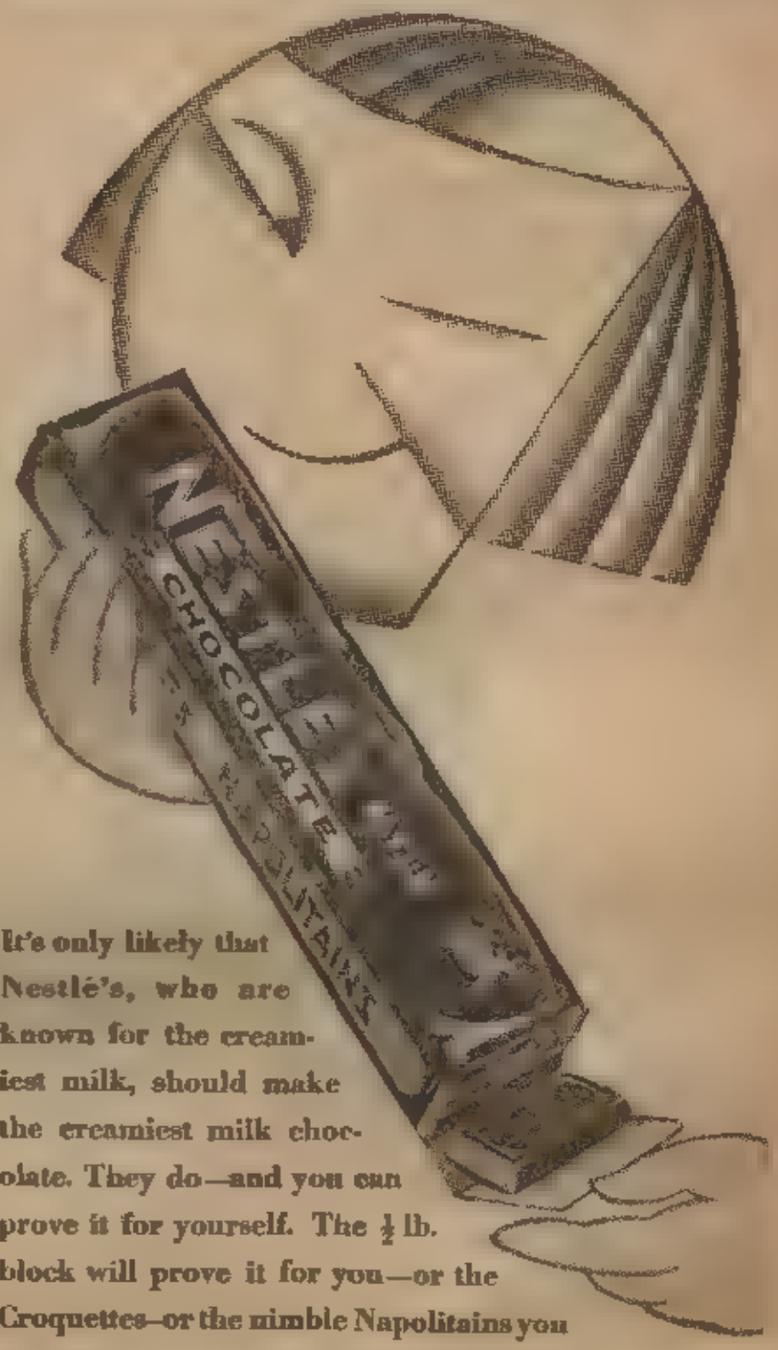
[illegible]

2BD ABERDEEN

[illegible]

2BE BELFAST

[illegible]



It's only likely that Nestlé's, who are known for the creamiest milk, should make the creamiest milk chocolate. They do—and you can prove it for yourself. The ½ lb. block will prove it for you—or the Croquettes—or the nimble Napolitains you see here — handy size pieces, daintily wrapped, easy to pass round, easy to eat.

NESTLÉ'S
MILK CHOCOLATE
NAPOLITAINS

Some people prefer the ½lb. BLOCK made of the same delicious choc – 1/-

8.0
A MILITARY BAND CONCERT

TUESDAY, AUGUST 27
2LO LONDON & 5XX DAVENTRY

842 kc/s 356.3 m. 193 kc/s (1,554.4 m.

10.15
A RELAY FROM THE ALHAMBRA

10.15 a.m. THE DAILY SERVICE

1.30 (*Daventry only*) TIME SIGNAL, GREENWICH. WEATHER FORECAST

[illegible] by Gramophone Records

12.0 ORGAN MUSIC

Played by EDGAR T. COOK

Relay from Shoreditch Church

Concerto No. 4. [illegible] *Handel, arr. Rogers*

ALDA BENTLEY

Litany ..... *Schubert*

EDGAR T. COOK

Pièce Héroïque ..... *César Franck*

[illegible]

ALDA BENTLEY

To Music ..... *Scott*

EDGAR T. COOK

Rhapsody [illegible]

Postlude in D Minor ..... *Stanford*

1.0–2.0 LIGHT MUSIC

MAX JAFFA and his PICCADILLY [illegible]

From the PICCADILLY HOTEL

2.0–2.25 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

4.0 DANCE MUSIC

JACK PADBURY'S COSMO CLUB SIX

5.15 THE CHILDREN'S HOUR

Caprice Viennois ..... *Kreisler*
and other Violin Solos played by DAVID WISE

The Listeners, [illegible]

'Zoo Doctors,' by LESLIE G. MAYLAND

6.0 Musical Interlude

6.15 The First News'

TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

MODERN PIANOFORTE SONATAS

Played by STEFAN ASKENASE

7.0 Sir NAPIER SHAW: 'The Weather and the Farmer

PLACED as he is in the most immediate dependence on Nature for his livelihood, the farmer watches the weather with a concern that town dwellers can hardly realize. Modern meteorology has done much to read its secrets for him, and in this talk Sir Napier Shaw will describe the objects of the conference of agricultural meteorologists from all over the Empire, which is shortly to be held.

7.15 Musical Interlude

7.25 Col. F. DURHAM: 'Gardening as a Hobby

IN Paradise Adam gardened for his own pleasure it was only after the Fall that he was compelled to dig in the earth and earn his bread by the sweat of his brow. So throughout the ages gardening has been primarily a hobby—an affair of old clothes and pottering about, after the day's work, or the work of a lifetime is done. Colonel [illegible] his talk tonight.

7.45 JEAN STERLING MACKINLAY

Folk Songs

[illegible] ..... *arr. Maunsell Lawson*

[illegible]

[illegible] ..... *arr. Mary Wurm*

[illegible]

A Lover's Song ..... *Stratford*

[illegible]

8.0 A MILITARY BAND CONCERT

KENNETH ELLIS (*Bass*)

MELSA (*Violin*)



THE VERSATILE ART OF JEAN STERLING MACKINLAY,
who will broadcast his evening at 7.45. This painting by Hugh G. Riviere shows her in comic, in tragic, and in lyric mood, singing three of her best-known songs.

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, Pique The Fatherland ..... *Bucc*

KENNETH ELLIS

Fancy's Knell ..... *Dom Thomas Symons*

The Passionate Shepherd to his Love ..... *Stanley Taylor*

Captain Stratton's Fancy ..... *Peter Warlock*

BAND

Ballet Suite, 'Fancy Dress Ball' ..... *Rubinstein*
Cossack and Little Russian, Polonaise, Toreador and Andalusian Maid, Royal Drummer and Vivandiere

MELSA

Old Irish Air, 'Believe me, if all those endearing young charms' ..... *arr. Sharp and Melsa*

Prelude and Allegro ..... *Pugnani, arr. Kreisler*

[illegible] was one of the foremost violinists of the day who succeeded Tartini, whose most famous pupil he was. He is regarded as having carried on the fine traditions of Corelli and Tartini, and as handing them on to the succeeding age of which a leading light was his own pupil Viotti. He composed much, although very little of his own music has survived except such occasional pieces as this; Kreisler has arranged it as a very effective solo

BAND

[illegible] ..... *Sarasate*

[illegible] ..... *Moszkowski*

[illegible] Love appears to Psyche, Love's [illegible], Ensemble, Final Waltz

MELSA

Hebrew Melody ..... *Achron*

[illegible] La Vida Breve

[illegible] ..... *Granados*

[illegible] it was his [illegible] ion in his [illegible] Spain as we [illegible] abroad. This dance from the [illegible] s[illegible]dy too well known to [illegible] the point [illegible] lends [illegible] well to [illegible] ciate performance and demands no knowledge of the whole work for its enjoyment. Vivid rhythm is characteristic of it, as it is of all the true music of Spain.

BAND

In the Spring ..... *Grieg*

Irish Reel, 'Molly on the Shore' ..... *Grainger*

9.40 'The Second News'

[illegible] SECOND GENERAL NEWS BULLETIN, [illegible] (*Daventry only*) Shipping Forecast and Fat Stock Prices

10.0 Mr RAYMOND MORTIMER
The Art of Letter Writing

THE art of letter writing we are constantly being told is dying fast. Telegrams, telephones and modern transport have killed it. Certainly the social history of this age, when it comes to be [illegible] their paper before it was sanded, folded and sealed and entrusted to the courier who would carry it down many roads and across desolate heaths to convey the news of the town to some lonely country house. But even today letter writing is still indulged in to a limited extent, and after all by the time they write the social history of our age, they will probably adapt [illegible] our limited capacity, for in those days even the conventional 'Writing' at the end of the telegram will have passed [illegible]

10.15 A Relay from
THE LONDON ALHAMBRA
[illegible]
JACK PADBURY'S COSMO CLUB SIX

10.45 THE ROMANY BAND from THE EMPRESS ROOMS, THE ROYAL PALACE HOTEL

11.0–12.0 JIMMY CARUSO and his NEW YORK SYNCOPATORS
Featuring the Celebrated Twin Pianists,
EDGAR FAIRCHILD and ROBERT LINDHOLM
Relayed from THE CAFÉ DE PARIS

TUESDAY, AUGUST 27

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

[illegible] ONE [illegible] MUSIC [illegible] AS OTHERWISE STATED.

4.0 A Light Orchestral Programme

[illegible] Promenade

THE [illegible] SALON ORCHESTRA

[illegible] Wood

JOHN MOREL (*Baritone*)

Water Boy ..... *Avery Robinson*

[illegible]

The Sergeant's Song ..... *Holst*

ORCHESTRA

Songs and Dances of Death ..... *F. Lehar*

MARIE WILSON (*Violin*)

Andante (Sonata, No. 3, in A Minor) *Handel, arr. Jensen*

Le Bavolet Flottant (The Flowing Coif) *Couperin, arr. Burmester*

[illegible]

4.20 ORCHESTRA

Selection, 'Cap- [illegible] *Finck*

JOHN MOREL

[illegible] *Frank Bridge*

[illegible]

THE [illegible] ORCHESTRA

Selection, 'Tina' *Rubens*

[illegible] MARIE WILSON

[illegible] *Svendsen*

ORCHESTRA

[illegible] *Ivan Caryll* *Fletcher*

5.30 The Children's Hour

From Birmingham

'What Happened Afterwards'—a Play by Gladys Ward

Songs by ALFRED BUTLER (*Baritone*)

MARIE WILSON (*Violin*)

6.15 'The First News'

TIME SIGNAL, GREENWICH. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

6.30 Light Music

From Liverpool

PALACE SALON ORCHESTRA

Directed by NORRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

Overture, 'The Arcadians' ..... *Monckton*

Waltz, 'La Baccarolle' ..... *Waldteufel*

BORN at Strasburg in 1837, Emil Waldteufel studied Pianoforte at the Paris Conservatoire, and was for a time Pianist to the Empress Eugenie. Besides being a player of the pianoforte of the highest [illegible] he is the author of manufactures of the instrument, an unusual combination of [illegible] His first waltzes were published at his own expense, but they received so immediate and pronounced a success that he gave himself up to the composition of dance tunes, eventually leaving hundreds of these, of which the greater number are waltzes. Their popularity has never waned, nor does it seem likely to.

NORRIS STANLEY (*Violin*)

[illegible] *D'Ambrosio*

Serenade ..... *Drdla*

Zigeunerweisen (Gipsy Airs) ..... *Sarasate*

ORCHESTRA

[illegible] *Lacome*

[illegible]

7.30 Organ Music

Played by LEWIS [illegible]

Relayed from Lozells Picture House, Birmingham

Moonbeams and Shadows ..... *W. H. Squire*

Nocturne [illegible]

Processional March (Irene) [illegible]

8.0 A Promenade Concert

Relayed from the Queen's Hall, London

(*Sole Lessees, Messrs. Chappell and Co., Ltd.*)

59th Season

ISOBEL BAILLIE (*Soprano*)

HEDDLE NASH (*Tenor*)

[illegible]

[illegible]

CHARLES [illegible]

[illegible]

[illegible]

A. B. [illegible]

(*Leader*)

SIR HENRY WOOD

[illegible]

[illegible]

Leader, CHARLES WOODHOUSE



CHARLES WOODHOUSE is the solo violin, and ISOBEL BAILLIE will sing in the Promenade Concert which will be relayed from the Queen's Hall to-night.

A Haydn and Mozart Concert

ORCHESTRA

Overture, 'L'Isola Disabitata' (The Uninhabited Isle) ..... *Haydn*

Sinfonia Concertante in B Flat, for Solo Oboe, Solo Bassoon, Solo Violin, Solo Violoncello and Orchestra ..... *Haydn*

ISOBEL BAILLIE with Orchestra

Aria, 'L'Amero' (I will love him) (Il Re Pastore) (The Shepherd King) ..... *Mozart*

(Violin Obbligato, CHARLES WOODHOUSE)

MAURICE COLE with Orchestra

Pianoforte Concerto, No. 23, in A (K.488) *Mozart*

HEDDLE NASH with Orchestra

Aria, 'Dalla sua pace' (To her, my Treasure) *Mozart*

(*Don Giovanni*)

ORCHESTRA

Symphony, No. 29, in A (K.201) ..... *Mozart*

9.40 'The Second News'

WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

9.55 REGINALD STEWART (*Pianoforte*)

Nocturne in E Major ..... } *Chopin*

Etude in F Minor, Op. 25, No. 2 ..... }

Barcarolle [illegible] }

Un Sospiro (A Sigh) ..... } *Liszt*

Rhapsody [illegible] }

10.15 DANCE MUSIC

THE ROMANY BAND from the EMPRESS ROOMS Royal Palace Hotel

11.0-11.15 JIMMY CARUSO and his THE NEW YORK SYNCOPATORS, Featuring the celebrated Twin Pianists, EDGAR FAIRCHILD and ROBERT LINDHOLM. Relayed from the Café de Paris

Tuesday's Programmes continued on page 588.



GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

ENTRANCE OF THE GODS INTO VALHALLA "Rheingold" Friedrich Schorr and Berlin State Opera Orchestra conducted by Dr. Leo Blech. D1510. 10/6. Due [illegible] Monday

KLINGSOR'S MAGIC GARDEN Parsifal [illegible]

HANS'S DREAM "Lohengrin" Jerger, Berlin State Opera Orch. [illegible]

GOOD FRIDAY MUSIC "Parsifal" [illegible] Berlin State Opera Orch. [illegible]

FUNERAL MARCH "Gotterdammerung" [illegible] Monday 8.10

BERGMAN'S SONG Robert Radford—B.B.C. Singers and Daventry Tuesday 9.45

MOLLY ON THE SHORE Royal Opera Orchestra [illegible]

HEBREW MELODY [illegible]

LA VIDA BREVE Symphonic [illegible] D.457

CHANSON DU MATIN [illegible] conducted by Sir Edward Elgar—[illegible] Wednesday 7.30

CHANSON DU SOIR [illegible]

SYMPHONY IN D MINOR Cesar Franck Philhilia Symphony Orchestra. D1661, 10/6 each. Daventry 5GB, Thursday 4.0

PIERRETTE [illegible]

BERCEUSE FROM "JOCELYN" [illegible]

SERENADE [illegible]

SPANISH DANCE [illegible]

WATER BOY Paul Robeson [illegible]

RAGA, MALT I BURN Peter Dawson [illegible]

THREE BEARS Jack Hylton's Orchestra—C.1708, 6/6. [illegible] Monday 4.30

CHOPIN STUDIES, Op. 10 [illegible] Daventry 5GB Monday 6.40.

CHOPIN PRELUDES Op. 28 [illegible]

NELL GWYNN DANCES [illegible]

MALAGUENA New Light Symphony Orchestra [illegible]

GAY HIGHWAY [illegible]

BY PEATES'S WAINE [illegible]

OVERTURE "PRINCE IGOR" [illegible] Thursday 4.30

FLIGHT OF THE BUMBLE BEE Chicago Symphony [illegible]

SYMPHONY No. 2 IN E FLAT Beethoven [illegible]

AIR on the G String Leslie Heward [illegible]

PIANO CONCERTO IN A MINOR Schumann [illegible]

OVERTURE EGMONT New Light Symphony [illegible]

CORONATION SCENE "Boris Godounov" [illegible]

LA CALUMNIA "Barber of Seville" Chaliapine [illegible]

OVERTURE "MIDSUMMER NIGHT'S DREAM" [illegible]

ZIGEUNERWEISEN Gypsy Airs Albert Sandler [illegible] Thursday 9.45

LARGO, BARD CONSANTO "Re Pastore"—[illegible]

DRINK TO ME ONLY WITH THINE EYES [illegible]

HUNGARIAN RHAPSODY No. 1 [illegible]

CAPTAIN STRATTON'S FANCY Peter Dawson [illegible]

HUNGARIAN RHAPSODY No. 6—[illegible]

CANZONETTA [illegible]

SERENADE Drdla [illegible]

CONEMEDIN'S FAREWELL "Fiesta" [illegible]

"His Master's Voice"

The Gramophone Co. Ltd., London W. 7

Tuesday's Programmes continued (August 27)

5WA CARDIFF. 888 kc/s. (338.6 m.)

12.0–2.0 London Programme relayed from Daventry

4.0 **Afternoon Concert**
The National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
Conducted by REGINALD REDMAN

Overture, 'Tannhäuser' ..... *Wagner*

BRONWEN CARNELSON (*Contralto*) and Orchestra
Arnica vous ('Iphigenie and Aulide') ... *Gluck*

ORCHESTRA
Symphony in G Minor ... *Mozart*

BRONWEN CARNELSON
Still as the Night ..... *Böhm*
'Loveliest of Trees' ..... *Peel*

ORCHESTRA
Serenade in E Minor, Op. 20 ..... *Elgar*
Siegfried's Ordeal by Fire ... *Wagner, arr. Pitt*

This important early work of Elgar's no doubts owes a good deal of its effective use of the strings to his own intimate knowledge of the violin and his youthful experience as conductor of a local band of modest size and attainment. It has achieved a very wide popularity, and there can be but few chestras, amateur or [illegible] which are not at attempted if [illegible] heard in the last [illegible] second of the chief melodies also appears there. The [illegible] is known as the gem of the Serenade. It is a long, flowing melody which the first violin plays, there is a short contrasting section and the melody is repeated in fuller and richer [illegible] flowing tune, and, as mentioned above, the opening and the second tune of the first movement are heard again.

5.15 **The Children's Hour**

6.0 Captain A. S. BUNAN: 'The Rules of Rugby Football—I. The Offside Rule'

6.15 *S.B. from London*

7.0 **Egwyl Gymraeg**
A Welsh Interlude
Tomos Dafis yn troi i mewn i weld ei hen gyfeil hon Ifan a Margod yr Hendre
Tomos Dafis drops in for a chat with his old friends Ifan and Margod of the Hendre

7.25 *S.B. from London*

7.45 **'The Picnic'**
By MARJORIE VAUGHAN THOMAS

It is half-past six on a warm, sunny August morning and the little old-world village of Glan-y-Môr is awakened from its dreams by the voice of Billy Bach, the village crier, urging everyone who is joining the choir picnic to Pennant Priory to get out of bed.

Scene I
In which various people of some importance open their eyes to the sunshine

Scene II
Outside Hermon Chapel the choir assemble, and after many delays start off

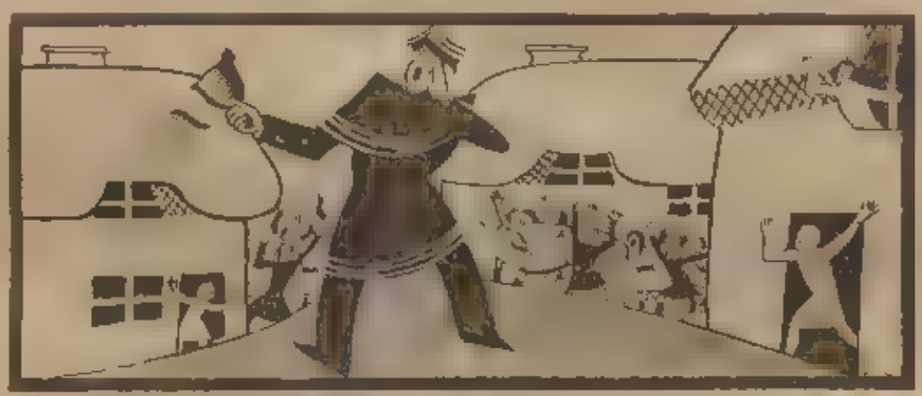
Scene III
The choir arrives at Pennant Priory

Scene IV
Afternoon. The [illegible] people of importance, whom we have already met, meet one another

Scene V
The day is over and the picnic party get ready to return home

Scene VI
On the way home

Characters
Rev. Richard Davies
Mrs. Davies, his wife
Ruth Evans, their manservant at the Manse
John Williams, the Precentor
Gwen Williams, his daughter
Jenny Jones, their maidservant
Miss Cornelia Price-Jones
Billy Bach, a village character



THE MORNING OF THE PICNIC IN GLAN-Y-MOR
A programme entitled 'The Picnic' will be broadcast from Cardiff this evening at 7.45

Mrs. Ellen Lewis, a widow
David Gwyn, a young writer who is lodging for the summer at her house

8.50 **A Light Orchestral Programme**
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader [illegible]
Conducted by REGINALD REDMAN

Overture, 'Oberon' ..... *Weber*

CHARLES CLEMENTS (*Pianoforte*) and Orchestra
Concerto in G Minor, Op. 25 ..... *Mendelssohn*

In 1831 Mendelssohn returned from a lengthy and very interesting trip through Switzerland and Italy. That was one of the ways in which his good fortune in being well endowed with this world's goods, was wisely used, and while still a young man he saw a good [illegible] His enthusiastic mind made the very most of all the beauty and interest which he learned to know, and the Italian visit was fruitful in composition. The so-called *Italian Symphony* was begun and carried well on the way towards completion while he was still in Italy, and thus Pianoforte Concerto completed soon after his return, also has something of the inspiration of the sunny South.

The orchestral passage, with which it was usual to begin a concerto, is here a mere prelude of seven bars, after which the pianist alone gives out the first principal tune. It is discussed at some length between the soloist and the orchestra before the second theme steals in rather quietly. There is the usual working-out and restatement of the two subjects, and then a fine passage for the brasses carries us into the key of the slow movement which follows without a pause.

There is only one chief theme in it, a quiet meditative melody, played first by the 'cello. The [illegible] is built up of variations and embellishments of the tune, in which soloist and [illegible] In the same passage for the brass [illegible] from the first to the second [illegible]

It has a short introduction in very quick time, and then the pianist dashes into the first chief tune, bubbling over with vivacity and youthful high spirits. After it has been set forth, there is a figure woven out of a series of arpeggios which has a good deal to do with the later course of the movement, and there is a third theme—a little phrase for flutes. The movement works up to a climax which is even more vivacious than its [illegible]

ORCHESTRA
Suite, 'L'Arlesienne,' (The Maid of Arles, No. 2) [illegible]
Three Light Pieces ... *Fletcher*

9.40 *S.B. from London*

9.55 West Regional News

10.0–12.0 *S.B. from [illegible]*

5SX [illegible] 1,040 kc/s. (288.5 m.)

1.0–1.0 London Programme relayed from Daventry

4.0 *S.B. from Cardiff*

6.15 *S.B. from London*

7.0 *S.B. from Cardiff*

S.B. from London

7.15 *S.B. from Cardiff*

9.40 *S.B. from London*

9.55 *S.B. from Cardiff*

10.0–12.0 *S.B. from London*

5BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

12.0–1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. HUGH ROBERTS: 'Hambledon—The Home of Cricket'

7.15–12.0 *S.B. from London* (9.55 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s. [illegible]

12.0–1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
'Fig. Three, Page Five' (*J. C. Stobart*)
A Problem with Two Solutions

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr HAROLD MARSHAM 'Amateur Acting for Beginners—Make-up'

7.15–12.0 *S.B. from London* (9.55 Local Announcements)

Tuesday's Programmes continued (August 27)

2ZY MANCHESTER. 707 kc/s. (376.4 m.)

12.0 Gramophone Records

1.5–2.0 The Northern Wireless Orchestra
Paraphrase, 'Song of the Volga Boatmen' ...
Suite, 'Bluebells and Bracken' ... *Eugénie Power*
Morning Dew, ... The Old ...
... Three ...
MARY DUNKERLEY ...
Air on Ground Bass ... *Purcell, arr. ...*
... *Boyce, arr. ...*
... Hunt ... *Bull, arr. Croxton*
ORCHESTRA
Intermezzo and Sevillana (Don César de Bazan) *Massenet*
MARY DUNKERLEY
Papillons (Butt ...
Novelle in C M ... *Medtner*
ORCHESTRA
March, 'Kwang Hsu' *Lincke*

4.0 Eric Coates Programme
THE NORTHERN W ...
Miniature Suite ...
The Three ...
Suite, Four ...
...

5.15 The Children's Hour
B from London
'THE PLACE ...
Songs by D. Kit ...
J. W. SMITH MOSON ...
by JACK SAYES

6.0 Mr. W. CUTHBERTSON ...
S.B. from Sheffield

6.15 *S.B. from London*

7.0 Mr. P. INGRESS BELL: 'The Decay in Manners'

7.15 *S.B. from London*

8.0 Famous Northern Resorts
Scarborough
S ... from Hull
THE FAMOUS SPA ORCHESTRA
Conducted by ALICK MACLEAN
(Leader, PAUL BEARD)
(Accompanist, S. HANLON DEAN)
Dramatic Suite, The Damnation of Faust' *Berlioz, arr. Foulds*
Meditation *Bach and Gounod*
(Violin, PAUL BEARD)
(Harp, CHARLES COLLIER)
Overture, 'William Tell' ... *Rossini*
Violoncello Solo, MURIEL ALLEN)
... Serenade
(Cor Anglais, LUCY VINCENT)
MEGAN THOMAS (*Soprano*)
Si Saran Rose ... *Ardit*
ORCHESTRA
... *Ivanovici*

9.0 JACK NORMAN
In Animal Mimicry

9.15 Famous Northern Resorts
Scarborough
(Continued)
S.B. from Hull
ORCHESTRA
Wagner Fantasy *arr. Pumpe*

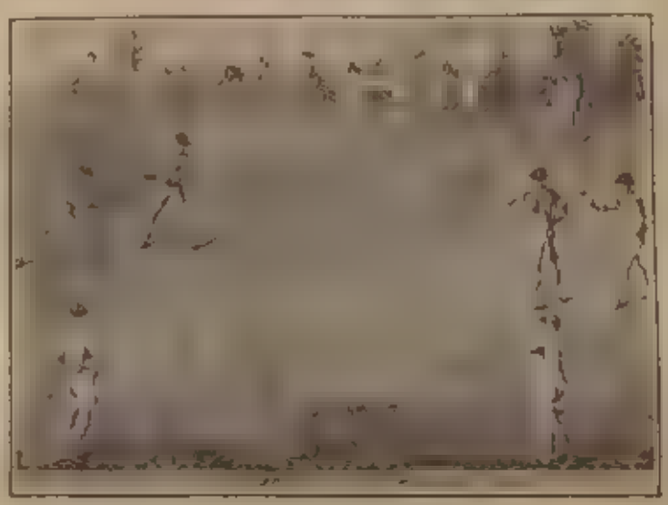
M... ...
Starry Woods ...
Come, oh, come, my life's delight ... *Barly*
ORCHESTRA
March, 'Barataria' ... *Komzak*

9.40–12.0 *S.B. from London* (9.55 North Regional News)

Other Stations.

5NO NEWCASTLE.

... 4.0 ... Trocadero Programme
... 4.30 ...
... 5.15 ... 6.0 ...
... 6.5 ...
7.0 ... 7.15 ...
... 7.45 ...



CRICKET IN ITS INFANCY
An early print 'inscribed to all Gentlemen Lovers of that Diversion.' Mr. Hugh Roberts in his talk from Bournemouth this evening speaks of the cradle of cricket, The Hambledon Club.

Dickens' characters. 8.0 Piano and U.M. Farrell: Arr. Foster ... Flight ... J. H. ... Songs of from the ... Park ... Station ... Percy Shaw ... Music ... From the Studio. 9.40 —S.B. from London. 10.45 ... Music from the Oxford Galleries. 11.15-12.0 —S.B. from London.

5SC GLASGOW

10.45 Mrs Stuart Sanderson ... Humorous Work and Music. 11.5 The ... and ... of Songs. 11.6-12.0 ... 4.0 ... Light ... Music ... ensemble. Request ... 5.0 ... Wireless ... Bedtime ... 5.15 The ... Hour. 5.57 ... for Farmers. 6.0 Mr ... Address. ... Songs, Ancient and Royal ... Montrose.' S.B. from Edinburgh. 6.15 ... Announ. 7.45 ... Wireless ... Band ... Entertainment. Presented by The ... 9.0 Musical Comedy and Light Opera. Pl... Orchestra. Dorothy Forrest (Soprano). 9.40 S... London. 9.55 Scottish News Bulletin. 10.0-12.0 —S.B. from London.

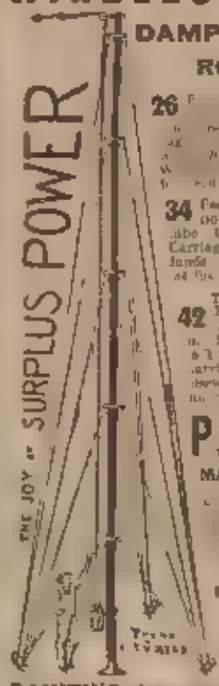
2BD ABERDEEN.

11.0-12.0 ... arranged relayed from Daventry. 4.0 —Fiddler's ... Bulletin. 4.5 —Dance Music. From the New Palais de Danse. 5.0 —Ben Paterson (Soprano). 5.15 ... 5.55 ... 6.0 ... 6.5 ... London. ... 7.0 ... 9.0 ... Dance Band. 9.40 —S.B. from London. 9.55 ... Glasgow. 10.0-12.0 —S.B. from London.

2BE BELFAST.

4.0 —Orchestra. Muriel Chil... 4.53 ... Harper (Violin). La Prévieuse ... 5.4 ... 5.15 ... The ... 6.0 ... 6.15 ... 7.0 ... 8.40-12.0 ...

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PR 5	3.5–4	.063	9,000	9	L.F
PR 6	3.5–4	.063	45,000	40	R.C
PR 7	5–6	.15	24,000	17	H.F Det.
PR 8	5–6	.15	10,000	8	L.F
PR 9	5–6	.15	50,000	60	R.C
PR 30	2	.18	9,000	8	Power
PR 40	4	.18	8,000	9	"
PR 60	6	.18	8,000	9	"
PR 35	2	.18	8,000	6	L.F
PR 45	4	.18	8,000	6	L.F
PR 75	6.5	.15	250,000	100	S.G

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8.0
BACH FROM
THE
QUEEN'S HALL

WEDNESDAY, AUGUST 28
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 793 kc/s. (1,554.4 m.)

10.0
THE MARVELS
OF UR
OF THE CHALDEES

10.15 a.m. DAILY SERVICE

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH

11.0 (*Daventry only*) Gramophone Records

12 A Ballad Concert
KATHLEEN BITTNER (*Soprano*)

12.30 A Recital of Gramophone Records

1.0–2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by
CHARLES HARRY
Relayed from the Restaurant Frascati

4.0 DANCE MUSIC
JACK PAUMIER'S COSMO ORCHESTRA

4.45 Organ Music
Played by ALEX TAYLOR
Relayed from
Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR
AUNTY DRAKE, THE FIRE FAIRY, TOPS and TOY TOWN
'Tops from Toy Town' (*S. O. Helena Jeeman*), arranged as a dialogue story, with Incidental Music by TOM CLINTON and his Orchestra

6.0 Musical Interlude

6.15 The Fire News
THE SPECIAL CHRISTOW FIRE WARNING
FIRST GENERAL NEWS BULLETIN

6.30 'The Week's Work in the Garden,' by the Royal Horticultural Society

6.35 CLOSING STOCK PRICES

6.45 THE FOUNDATIONS OF MUSIC
MADAME ADELINE DE PEYER
Played by
STEFAN ASKENASE

7.0 Dr. ERNEST VANSTONE: 'Science and Agriculture from Plymouth

I, The Soil. *S.B.*

Tonight is the first of two talks in which Dr. Ernest Vanstone will tell, in language which the layman will be able to understand, what science has done in recent years to illuminate the art of agriculture. He will begin this evening by dealing with the science of the soil—a subject on which he is an expert, as during his term as Head of the Chemical Department of Seale-Hayne Agricultural College, Newton Abbot, he has for years been engaged in carrying out researches on soils and fertilizers, especially the rôle of phosphates in the soil.

7.15 Musical Interlude

7.20 'Readings from English Letter Writers—I, Fifteenth Century'

7.45 THE LONDON VIOLONCELLO QUARTET
DOROTHY CAMERON, EDITH LAKE, NELLY [illegible]

Adagio Cantabile, *Tartini, arr. Douglas Cameron*
Drink to me only, *Trad.*
Minuet in D, *Boccherini* } *arr. Alfred Reynolds*
Four Folk Tunes (Irish), *arr. Williams Mann*
I'll make my love
Early one morning
The Maids of Mourne Shore
Lonsby (A Fragment)

8.0 A Promenade Concert
Relayed from the Queen's Hall, London

(*Sole Lessees—Messrs. Chappell and Co., Ltd.*)
16th Season
DOROTHY SILK (*Soprano*)
ROY HENDERSON (*Baritone*)
MYRA HESS (*Pianoforte*)
[illegible] (*Violin*)
Dr. STANFORD ROBINSON (*Organ*)
SIR HENRY WOOD
and his
SYMPHONY ORCHESTRA
Leader CHARLES WOODHOUSE

Bach Programme

ORCHESTRA
Toccata in F for Full Orchestra
Suite No. I in C

MYRA HESS and Orchestra
Pianoforte Concerto No. 3, in D Minor

DOROTHY SILK and Orchestra
Arias
'Stone beyond all jewels shining' (Church Cantata No. [illegible], 'Trau auf die [illegible]'
'The Lord the year is nearly ended' (Church Cantata, No. [illegible], 'Gottlob! nun geht das Jahr zu ende')
(Viola Obbligato, H. A. R. SHORE)
(Flute [illegible])

ORCHESTRA
Concerto, No. [illegible] in G Minor for Violin, Flute, Pianoforte and Strings
[illegible] WALKER
Pianoforte, MYRA HESS

ROY HENDERSON and Orchestra
Aria, 'Good fellows be merry' ('Pickwick and [illegible]')

ORCHESTRA
Fugue in C Minor, for Full Orchestra

9.0 The Second News
WEATHER FORECAST
GENERAL NEWS
Local Announcements, (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.10 Mr. LEONARD WOOLLEY: 'Ur of the Chaldees: the Royal Tombs and the Flood'

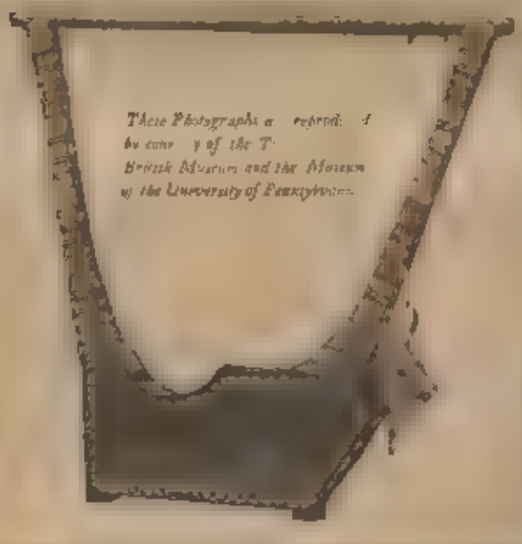
In a new the newspapers and the exhibition at the British Museum have made most people to some [illegible] familiar with the remarkable work that Mr. Leonard Woolley has done in the ancient city of Abraham's Ur of the Chaldees. In the course of [illegible] Mr. Woolley has come upon many evidences for the reality of the Biblical Flood, which [illegible] be proved to have been, even if only a partial inundation, at least an historical event. In his talk tonight he will describe the curious breaks [illegible] layer of [illegible] revealed in the relics that he has discovered in the Royal Tombs.

FROM THE DEATH-PIT AT UR.

Royal relics of 5,000 years ago, unearthed by Mr Leonard Woolley from the Royal tombs at Ur of the Chaldees. Mr Woolley will tell the story of his discoveries in his talk from London tonight at 10.0. The relics reproduced here are (left) a bull's head in copper with fine plaques of shell and lapis lazuli, and a silver lyre supported by a stag, and (below) a royal lyre with the head of a bearded bull in heavy gold.







These Photographs are reproduced by the courtesy of the Trustees of the British Museum and the Museum of the University of Pennsylvania.

10.45 DANCE MUSIC
JAY WHIDDEN'S BAND from the CARLTON HOTEL

11.0–12.0 THE ROMANY BAND from THE EMPRESS ROOMS, ROYAL PALACE HOTEL

This Week's Epilogue
'MAN'S WEAKNESS'
Hymn, 'The Heavens declare the Creator's Glory'
Genesis i, 7, 8, 9, 10 and 17; Genesis iii, 8–19
Hymn, 'The Spacious Firmament on High'
Isaiah xl. 31

WEDNESDAY, AUGUST 28

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

Transmissions from London except where otherwise stated.

7.45 A BROADCAST OF 'WERTHER.'

4.0 A Military Band Concert

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'Die Felsenmühle' ..... *Reissiger*

Selection (Wagnerian Music) ..... *Glazounov*

The name of Reissiger is perhaps better known to chamber music enthusiasts a generation ago than it is now, although one at least of his Trios for Pianoforte, Violin, and Violoncello, does still occasionally appear in programmes. He was intended for the Church, but the success of some [illegible] as well as the possession of a [illegible] first half of last century, and carried out [illegible] work, both privately and officially. In 1827 he became Weber's successor as conductor of the Opera at Dresden, and held that post [illegible] died in 1859. He composed the piece which is known as *Weber's Last Waltz*, one of a series of brilliant dance for the pianoforte, as well as [illegible] works [illegible] including several [illegible] Overture [illegible] *The Well on the Rock* [illegible] for a little by a quiet tune on the [illegible] opening [illegible] which began so quickly.

MARJORIE SENIOR will Entertain.

BAND

Waltz, 'Irish Whispers' ..... *Ancliffe*

BAND

Intermezzo, 'Sincerity' ..... *Clarke*

MARJORIE SENIOR in Further Entertainment

BAND

Suite, 'The Miracle' ..... *Humperdinck*

Nothing succeeds like success, but there is such a thing as succeeding not wisely, but too well, and something of this kind was the experience of Humperdinck, who, after the unparalleled triumph of his inimitable *Hänsel and Gretel*, never secured much attention for any of his subsequent works.

For Reinhardt's magnificent production of *The Miracle*, given at Olympia in London, 1911 he composed all the incidental music. This Suite made from it contains five movements—a *Prelude, Procession and Children's Dance, Banquet Scene, Nun's Dance, March of the Arms and Death Motif*, and *Christmas Scene and Finale to Act I*

5.0 Dance Music

JACK PAYBURY'S COSMO CLUB SIX

5.30 The Children's Hour

(From Birmingham)

'The Moonbeam in the Apple Orchard,' by Mabel France

Songs by HORACE PRESTLEY (Tenor)

MARJORIE SENIOR will Entertain

JOHN HAY (Xylophone)

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Dance Music

JACK PAYBURY'S COSMO CLUB SIX

7.0 Light Music

From Parlophone

THE PARLOPHONE SALON ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Light Cavalry' ..... *Suppé*

Valse, 'A Southern Night' ..... *Lincke*

Intermezzo, 'Memories' (Vocal Duet) ..... *Egan*

Selection to 'Naughty Nanette' ..... *Kalmar*

Suite, 'Fairy Tales' ..... *Coates*

7.45 'Werther'

(For cast, see below)

Acts I and II

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Werther'

Acts III and IV

10.15 DANCE MUSIC

JAY WHIDDEN'S BAND, from the CARLTON HOTEL

11.0–11.15 THE ROMANY BAND, from THE EMPRESS ROOMS, Royal Palace Hotel

11.15–11.45
Experimental Transmission of Still Pictures by the Fultograph Process.

Tonight at 7.45 MASSENET'S **'WERTHER'** A LYRIC DRAMA IN FOUR ACTS

Relayed from the Parlophone Studios, by the courtesy of the Parlophone Company.

The Wireless Chorus (Chorus Master: Stanford Robinson) and The Wireless Symphony Orchestra (Leader, S. Kneale Kelley), Conducted by PERCY PITT

Werther ..... FRANK TITTERTON
Albert ..... DENNIS NOBLE
The Bailiff ..... FRANKLYN KELSEY
Schmidt (friend of the Bailiff) HARRY WILLIAMSON
Johann ..... FRANK PHILLIPS
Charlotte (the Bailiff's Daughter) MURIEL BRUNSKILL
Sophie (Charlotte's sister) ..... KATE WINTER
Children ..... Fritz, Max, Hans, Karl, Clara, Gretel; Townsfolk of Wetzlar, Guests, Peddlers

Scene: The neighbourhood of Frankfort, July to December, 1784

Narrator, FELIX YOUNG

This opera will be broadcast from London and Daventry on Friday night, and further particulars of the production will be found on p. 397. An article on Massenet appears on p. 396



Particular people prefer to say

Player's Please

PLAYER'S NAVY CUT

N.C.C. 67

Wednesday's Programmes continued (August 28)

CARDIFF. (353.2 m.)

4.0 NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by REGINALD REDMAN

Overture, 'Russian and L[illegible]

[illegible] taking up any definite [illegible]. But his influence on the school which looks to him as its father, was [illegible] the more strongly racial on that account [illegible] which he heard in his young days, which naturally made a very profound impression on the boy's mind, was real folk music played and sung by the peasantry of his village, or by the little local band which his uncle employed there. It was only after some years in a Government post in St. Petersburg, and after a stay in Italy, where he made the acquaintance both of Donizetti and Bellini, that he determined to begin work in earnest on a project of which he had till then thought only vaguely—a national Russian opera.

THE whole-hearted enthusiasm with which he devoted himself to the task had its reward in the immediate success of his first opera, which is at the same time the first really national Russian opera. *A Life for the Czar* was produced in 1[illegible] and the public was at once carried away by the freshness and national character of its music and by the patriotism of the [illegible]. *Russlan and Ludmilla*, was his next opera. Although musically a great advance on the other, it has never had anything like the same popularity and it is only the Overture which is [illegible] well known outside the borders of his [illegible]. [illegible] is followed by a bright introduction and the subsidiary part of it is founded on two vigorous themes, one a bold D Major and the other a flowing song like theme in the key of F.

JOHN COLLINSON (*Tenor*) and ORCHESTRA
'Amours Noirs' [illegible] ..... *Saint Saëns*

ORCHESTRA
Symphony, 'From the New World'. *Dvorak*

JOHN COLLINSON
Morgen (Tomorrow) ..... *Strauss*
Grey Days ..... *Johnson*
Pen Song ..... *Hill*

ORCHESTRA
Ride of the Valkyries ..... *Wagner*

ONE of the most vivid and stirring pieces of descriptive music in existence, the beginning of the Third Act of Wagner's *Valkyrie* sets before us the gathering of the warrior maidens on their grim rock. The galloping horses, rushing across the sky through a great storm of thunder and lightning, the greeting which the warrior maidens call to one another as they come, each with a slain hero across her saddle bow, bearing him to Valhalla—these are so eloquently presented in the music that no stage setting is needed to bring the whole picture vividly to the hearer's thought as he listens.

5.15 *S.B. from Swansea*

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Dr ROBERT ATHERTON. 'Science and Agriculture—1, The Soil' *S.B. from Plymouth*

7.15 *S.B. from London*

9.55 West Regional News

10.0-10.45 *S.B. from London*

5SX SWANSEA. (1,040 kc/s. 288.5 m.)

4.0 *S.B. from Cardiff*

5.15 The Children's Hour

S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

[illegible]

[illegible] *S.B. from London*

[illegible] *S.B. from Cardiff*

10.0-10.45 *S.B. from London*

6BM BOURNEMOUTH. (1,040 kc/s. 288.5 m.)

4.0 London Programme relayed from Daventry

6.15 *S.B. from London*

On Tour This Week

BRANSBY WILLIAMS

the Famous Portrayer of
DICKENS' CHARACTERS

will be heard from many of the Stations during this week. The dates on which he is broadcasting are as follows:—

Monday, MANCHESTER
Tuesday, NEWCASTLE
Thursday, LONDON and DAVENTRY

7.0 *S.B. from Plymouth*

[illegible] *S.B. from London* (9.55 Local Announcements)

5PY PLYMOUTH. (1,040 kc/s. 288.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
'THE LIBRARY BOOK'
A Comic Opera en Casserole
[illegible]
MARK CONSTANTEROS

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 [illegible] and Agriculture—2, 'The Soil' Relayed to London, Daventry, and other Stations

7.15-10.45 *S.B. from London* (9.55 Mid-week Sports Bulletin, Local Announcements)

2ZY MANCHESTER. (797 kc/s. 376.4 m.)

4.0 Famous Northern Resorts
Southport
A Municipal Band Concert
Relayed from the Flower Show, Victoria Park
THE BAND OF THE 2ND BATTALION THE NORTH [illegible]
Conducted by J. R. BELL

Ballet Music, 'Robert le Diable' ... *Meyerbeer*
Cornet Duet, 'The Imps' ..... *Alford*
Duettists, S. HUTHWAITE and L. PARKER)
Suite of Three Pieces ..... *Tchaikowsky*
Waltz, 'Monte Cristo' ..... *Kotlare*
[illegible] *Parès*

5.0 ROBERT ATHERTON (*Pianoforte*)
Sinfonia from Partita in C Minor ..... *Bach*
Sonata in F Sharp Major, Op. 78 ..... *Beethoven*
[illegible] A legro vivace
The Naiads ('Pictures of Childhood,' Op. 12, No. 6) *Haydn Parsons*

5.15 The Children's Hour
'OUR WEDDING DAY'
Songs by DORIS GAMBRILL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.[illegible] Royal Horticultural Society's Bulletin for Northern England Listeners

6.40 *S.B. from London*

7.0 *S.B. from Plymouth*

7.15-10.45 *S.B. from London* (9.55 North Regional News)

Other Stations.

5NO NEWCASTLE. [illegible]

4.0 [illegible] relayed from Daventry 4.45 [illegible] from Knowsley's Terrace Tea Rooms. 5.15 —The [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 7.0 [illegible] 10.45 [illegible]

5SC GLASGOW [illegible]

4.0 [illegible] Weekend [illegible] Annie Laurie (Lady J. Scott) [illegible] Wee but Fifteen for Farmers. 5.0 Songs by the Rev [illegible] Lee Pedersen as Petite (The Four Pedlars) (Alfred Reed) (O Lord, accept our Prayers), and Lonely (Jewish Folk Song) (R. Heyarsky) 6.15 [illegible] from London. 6.30 Mr Findlay's Ensemble Entertainments and Pa[illegible] Gardening Notes. 6.45 [illegible] from Gold[illegible] South (See London) 7.15 [illegible] Scottish News Bulletin 10.0 10.45 [illegible]

2BD ABERDEEN [illegible]

4.0 [illegible] Band Relay. 4.5 —Orchestral Programme [illegible] Pastoral Theatre. 5.0 [illegible] Who's who in [illegible] homeward Bound (Herbert Oliver) A little Prayer for Me (Kennedy Russell) O Day Divine (Herbert Oliver) If Love were all (Tost) (Mrs Johnson) A Farewell. (Samuel Liddell). 5.15 The [illegible] 5.55 [illegible] 6.0 [illegible] London relayed from Daventry 6.15 —S.B. from London 6.30 [illegible] from London. 7.0 —S.B. from Plymouth [illegible] 8.15 from London 9.55 —S.B. from London 10.0 10.45 S.B. from London.

2BE BELFAST. [illegible]

[illegible] 4.0 A Concert Orchestra (Three). 5.0 Mr Leonard T. Scott [illegible] 5.15 [illegible] 6.0 [illegible] 6.30 [illegible] 6.40 [illegible] 6.45 S.B. from London. 7.0 [illegible] London). 7.15 —S.B. from London. 7.45 Military Band Concert. The Station Orchestra, conducted by Harold Lowe. Slav March [illegible] Peloquin (Bainsfather) Selection [illegible] (Jessop). 8.10 The Westminster [illegible] (Walmsley) Air [illegible] (Junior) The Chorus of the Belfast Brigade (Lee) [illegible] Band Londonderry Air (arr. Conner Steele) [illegible] 9.05 Glee Singers. Robin Adair [illegible] Jessop (Gaul). 9.16 [illegible] Lovely is Autumn Past Salmon [illegible] Wilfred Shaw). 9.20 Band Selection, The Old Friend (Rodgers). 9.40 S.B. from London 9.55 —Regional News 10.0 10.45 S.B. from London

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Both Sides of the Bristol Channel

THE PORCELAIN OF SWANSEA.

Another Talk on Old South Wales Industries—Band Concerts from Swansea and Bristol A Farewell Recital—The National Orchestra Concerts at Llandaff Fields, the Museum and City Hall.

Swansea and Nantgarw Porcelain.

THE fascinating story of Swansea and Nantgarw porcelain will be told by Mr W H Jones, Director of the Royal [illegible] South Wales, in a talk he is giving at Cardiff on Friday, September 8, at 6 p.m. At a time when English potters were hurrying like a flock of sheep in the direction indicated by Josiah Spode to make a bone porcelain of a single uniform (and dull) kind (the kind that remained the English standard throughout the eighteenth century and still maintains its place today), William Billingsley at Nantgarw, in or about 1813, had the courage to start a manufacture of soft paste porcelain in the attempt to produce a material that would rival in beauty the world famous porcelain of Sèvres. The beauty of the product reached the notice of the Government of the day, for Billingsley had appealed for support in his venture, and the enterprising proprietor of the older pottery at Swansea, Mr Lewis Weston Dillwyn, was asked to visit Nantgarw and to report upon the resources of the works and the authenticity of the porcelain.

Difficulties of Early Days

MR DILLWYN travelled [illegible] Pottery by Mr. Dillwyn and the little band of exquisite painters on china whom he gathered around him is a romantic one and will appeal to the vast number of people who are fortunate enough to have specimens of the productions of Swansea and Nantgarw potteries in their collections. This talk is the third of a series which is being given by Mr W H Jones on 'The Romance of Industries in South Wales.'

West Country Dialect.

LISTENERS who love the rich Somerset dialect should make a note in their diaries of Wednesday, September 6. A West Country Programme has been arranged to take place at 7.45 p.m. that evening, with the Brothers Gass as entertainers. The National Orchestra of Wales will open the programme with a Lyric Overture by Miles entitled *West Country*, and will also play Three English Folk Songs by Vaughan Williams. Mr. W Irving Gass, who, by the way, founded the Bristol Branch of the Society of Somerset Folk, tells an interesting story of his first introduction to wireless. Like many another amateur, he did not previously ascertain what programme was being given, but switched on the set and adjusted his headphones. The first word he heard was his own name *Gass*. However, as it happened, it was the other *gas*, for a cookery talk was being given. A vocalist new to listeners will be heard at this concert—Miss Clarice Noble (contralto), the sister of Mr. Dennis Noble.

Silver Band Concert

ON [illegible] Prize Silver Band, conducted [illegible] visit [illegible] the [illegible] Wales. His [illegible] Brass Band contest at the Royal National [illegible] of Wales [illegible] Mr Jones [illegible] Morgan [illegible] Nicholas will be heard [illegible]



WELSH CERAMICS IN THE NATIONAL MUSEUM.

The Pyke Thompson Gallery, in the National Museum of Wales, houses a fine collection of the Swansea porcelain, about which Mr. W. H. Jones will talk on Friday, September 8.

Before Sailing.

MANY listeners in South Wales will want to hear Mr Sydney Charles Kimpton when he contributes a group of songs to the afternoon programme on Monday, September 2, as he will be then about to sail for America, on the following Saturday. Mr. Charles is well known in Canada and the United States, having toured America in 1910 and also in 1914.

Bristol's Annual Exhibition.

DURING the second week of Bristol's Annual Exhibition, [illegible] eighth consecutive year, listeners will hear two relays of music by the Welsh Guards Band, namely, on Monday, September 2, at 7.45 p.m., and on Friday, September 6, at 8.30 p.m. This Exhibition is held in the Colston Hall, and the Chairman at the Opening Ceremony will be Mr. Gordon W. Boyd, the Chairman of Bristol's Little Theatre, Ltd. The Welsh Guards Band, which is very popular in Bristol, was formed on September 8, 1915, and gave its first public performance at a Grand Welsh Patriotic Meeting held on St. David's Day, 1916, at the London Opera House.

'The Compleat Angler'

THE duologue is proving a very popular form of microphone drama, for there is very little strain upon the attention and yet there is nearly always a very keenly contested battle of wills or wits. In *The Compleat Angler*, by Arthur Scott Craven and J. D. Beresford, Patience lives up to her name and is determined to wear down the resistance, or rather the obtuseness, of the Honourable Wytie, just as she learns to play the fish she has hooked. This play, which was performed at the London Coliseum by the late Charles Hawtrey and Doris Lytton, will be presented by two members of the Cardiff Station Radio Players on Friday, September 6, at 9 p.m. It was originally intended to include this play in the programme for Saturday, July 6, but owing to unavoidable circumstances it had to be postponed.

The National Orchestra of Wales

THE concerts by the National Orchestra of Wales at the Pavilion, Llandaff Fields, have proved so popular that a further one has been arranged for Sunday afternoon, September 1, at 3.15 p.m. Enid Cruickshank (contralto) will be the vocalist, and Ronald Harrang, principal cellist of the Orchestra, will be heard in a group of solos. Listeners will be pleased to learn that part of the programme which fails between 9.5 p.m. and 10 p.m. is to be broadcast. The National Orchestra of Wales will resume concerts at the National Museum on Monday, September 2, at 1.15 p.m. Other concerts will take place on Wednesday, September 4, at 1.15 p.m., and on Saturday, September 7, at noon, the latter having a popular programme. A Studio orchestral concert will be given on Tuesday, September 3, at 4 p.m., when Ethel Dacon (contralto) is to be the vocalist. The orchestra is also to take part in a Welsh-American concert at the Assembly Room, City Hall, Cardiff, on Thursday, September 5, at 7.45 p.m.

Husbands and Wives in Modern Literature.

MR. LYNDON HARRIES gives the sixth (and last) talk of his series of talks on Husbands and Wives in English Literature on Thursday, September 5, at 3.45 p.m. Mr Harries professes to discover in modern literature the portraits of many women who are the curse of their husband's lives. Mr. Harries will attempt to discover the reason for this unhappy state of affairs and he will also seek to discover if the literature concerned holds up a mirror to contemporary life. The tendency to make a shrew of the heroine of a romance is, of course, an old device, and that Mr Harries has much sympathy with it as a literary device may be evidenced by the fact that he has gone out of his way to select many examples of this method of treatment in his earlier talks. Mr. Harries' chief claim to broadcast his opinions is that he is a humorist, and as such, much may be forgiven him.

'STEEP HOLM.'

7.30
AN HOUR OF VAUDEVILLE

THURSDAY, AUGUST 29
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.25
TWO SHORT PLAYS

10.15 a.m. **THE DAILY SERVICE**

10.30 (*Daventry only*) Time Signal, Greenwich; Weather Forecast

11.0 (*Daventry only*) Gramophone Records

12.0 **A Concert**
Marjorie Ingham (*Soprano*)
Eluned Wyn Richards (*Tenor*)
Lilian Greenwood (*Contralto*)

1.0-2.0 **Organ Music**
Played by [illegible]
Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

2.0 2.25
(*Daventry only*)
[illegible]
by the Piltagraph Process

3.0 **EVENSONG**
From Westminster Abbey

5.45 [illegible] from Gulliver's Travels [illegible]

The [illegible] series of reading [illegible] and by most people who remembered the book rather vaguely as an amusing fantasy that they [illegible] have [illegible] to start reading [illegible] for [illegible] a mirror of [illegible] nakedness, not of a nation or an age but of mankind, Swift has never been surpassed [illegible] he never becomes ponderous [illegible] his narrative is [illegible] Lemuel Gulliver [illegible] with, Robinson Crusoe and the other heroes of fiction popular among boys, [illegible] classic romances, before the railway-bookstall [illegible] Even [illegible] Lilliput and Brobdingnag and [illegible] of it [illegible] about the satire; but when one is old enough to have [illegible] and meanness [illegible] be more deadly for its innocent disguise

4.0 **A Concert**
[illegible]
Cavan O'Connor (*Tenor*)



BRANSBY WILLIAMS
known to many audiences every where for his impersonations of Dickens characters will be heard from London in the Vaudeville programme this evening at 7.30.

4.30 **Dance Music**
Jack Payne's Cosmo Club Six

5.15 **The Children's Hour**
Director: The Aunt
A Play specially written for broadcasting by Marjorie J. Bedman

6.0 **Musical Interlude**

6.15 **The First News**
Time Signal, Greenwich, Weather Forecast, First General News Bulletin

6.30 **Market Prices for Farmers**

6.35 **Musical Interlude**

6.45 **The Foundations of Music**
Modern Pianoforte Sonatas
Played by Stefan Askenase

7.0 Mr. Percy Lancaster: "What is a Good Song?"—II

Listeners interested in aesthetics will remember Mr. [illegible] fine [illegible] on "What is a good song?" in which he discussed primarily [illegible] This evening he will continue his discussion, with more particular reference to the special musical qualities that one looks for in a song

7.15 **Musical Interlude**

7.30 **Vaudeville**
Bransby Williams
(The Famous Portrayer of Dickens Characters)
Albert Sandler Trio
Florence Oldham
(Syncopated Numbers at the Piano)
Ottyfoan Mollison and Anita Elson
In a Musical Duologue
Jack Payne's Cosmo Club Six

8.25 **Two Plays**

'The Pierrot of the Minute'
A Dramatic Fantasy by Ernest Dowson
With Music specially composed by Stanford Robinson
Conducted by The Composer

'The Man with the Flower in his Mouth'
A Dialogue by Luigi Pirandello
See special article on Pirandello by Mr. St. John Ervine on page 311

9.40 **The Second News**
Weather [illegible] Sporting [illegible] Results [illegible] Announcements [illegible] *Daventry only* closing [illegible]

10.0 Mr. Ver[illegible] Bartlett: The Way of the World

10.15 **SURPRISE ITEM**

10.30 **DANCE MUSIC**
The Piccadilly Players directed by A. Starita, and [illegible]
Piccadilly Grill Band, directed by Jerry Hoey
From the Piccadilly Hotel

11.0-11.0 Jimmy Carlo and his New York Syncopators,
Featuring the celebrated Twin Pianists,
Edgar Ulmer and Robert Lombolm,
From the Cafe de Paris

The Pierrot of the Minute and The Playwright of the Moment.

Two widely contrasted plays of yesterday and today to be broadcast tonight at 8.25.

'The Pierrot of the Minute'

A Dramatic Fantasy by Ernest Dowson
With Music specially composed by Stanford Robinson
Conducted by The Composer

Characters

A Moon Maiden
Pierrot
Two Singers

The dimness of twilight rests upon a glade in the Parc du Petit Trianon. It still reveals a Doric temple, and near by upon a pedestal, the statue of a little Cupid. Pierrot comes into the glade, with his hands full of lilies. He is burdened with a little basket. He stands gazing at the temple and the statue.

'The Man with the Flower in his Mouth'

A Dialogue by Luigi Pirandello

Characters

The Man with the Flower in his Mouth
A Customer (with Time on his Hands)

Twice during the dialogue a melancholy woman, in a black dress and an old hat with drooping flowers, will come round the corner.

An avenue, lined with trees; electric lights, gleaming through the foliage. Among the houses, a miserable all-night café, with tables and chairs on the sidewalk. In front of the houses, a street lamp lighted. It is shortly after midnight. At intervals comes the thrumming of a mandolin. The Man with the Flower in his Mouth is seated at one of the tables, silently observing the customer who, at a neighbouring table, is drinking a mint frappé through a straw.

EMPIRE SHOPPING



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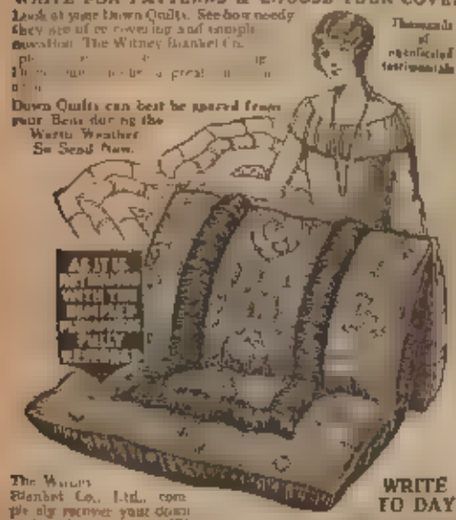
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ROBERTSON—only maker

THURSDAY, AUGUST 29
5GB DAVENTRY EXPERIMENTAL
636 kc/s. (479.2 m.)

9.15 A NEW AND RUSTIC REVUE

3.0 Symphony Concert
No. XIV of the Subscription Season
Relayed from the New Pavilion, Bournemouth
[illegible] MUNICIPAL ORCHESTRA
Conducted by Sir DAN GODFREY
Overture, 'Roman and Juliet' .... *Tchaikovsky*
Italian Serenade ..... *Hugo Wolf*
Polish Fantasia for Pianoforte and Orchestra
[illegible]
[illegible]
Solo Pianoforte, Mr. [illegible] *César Franck*
Intermezzo, Allegro non troppo, Allegretto, Allegro non troppo

4.30 ORGAN MUSIC
Played by EDWIN J. GOSSOLD
Relayed from Lozells Picture House, Birmingham
Overture, 'Tancredi' *Rossini*
Devotion .... *Ketelbey*
THOMAS GUY (*Bass*)
The Guy [illegible] *Drummond*
Elevenshare Crown and [illegible] *Sanderson*
ORGAN
Selection, 'The Waltz Dream' .....*Strauss*
Valse, Garden of Allah *[illegible]*
THOMAS GUY
An Ancient Mariner, Shipmates o' Mine [illegible]
[illegible]
Solo Pianoforte [illegible]

5.30 The Children's Hour
(*From Birmingham*)
'Welcome Ship'
Playlet by Mary Richards
Songs by EMILIE WALDRON (*Soprano*)
JADKO will Entertain

6.15 'The First News'
TIME SIGNAL FROM GREENWICH FOLLOWED BY WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 ORGAN MUSIC
played by Dr. HAROLD RHODES
Relayed from the Cathedral, Coventry
Toccata and Fugue (Sonata in E Minor) *[illegible]*
Largo ('From the New World' Symphony) *Dvorak*
Allegro moderato (Sonata in F Flat) } *Bach*
Fugue à la Gigue ..... }
Prelude, 'Jesu, the very thought of Thee' *Parry*
Allegro appassionato (Sonata No. 1, *Guilmant*

7.0 DANCE MUSIC
JACK PAYDEN'S CASINO CLUB SIX

7.30 A MILITARY BAND CONCERT
WINIFRED FISHER (*Mezzo-Soprano*)
RAYMOND ELLIS *Baritone*
THE WITNEY MUNICIPAL BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Prince Igor' *Borodin, arr. Gerrard Williams*

BORODIN, one of the foremost of the modern Russian composers, was a brilliant doctor of medicine and scientist. But his musical equipment was no ordinary amateur standard, and his opera *Prince Igor* ranks among the finest of operas on a national subject. The story has been called 'The King Arthur [illegible] treats it with that blend of [illegible] imagery with which we are familiar in the [illegible] of his compatriot, Rimsky Korsakov. But the rather gloomy atmosphere of much of the modern Russian music is here replaced by something of optimism and sane wholesomeness, and its frank barbarism is lightened by flashes of subtler humour.

The Overture begins with a slow section, quite [illegible] The [illegible] few bars [illegible] [illegible] opportunity gives way [illegible] of [illegible] tunes, played first [illegible] horn solo, and though other [illegible] able one when it appears first on the basses, it is the first and its energetic rhythm which dominate the most part of the Overture.

RAYMOND ELLIS
Bois Epais (Sombre Woods) *Lully, arr. A. Le*
Largo al Factotum (Way for the [illegible] (Barber of Seville) ..... *[illegible]*

BAND
Suite from Incidental Music to 'The Blue Bird' *Norman O'Neill*
Dance of the Mist Maidens, Water and Fire, Dance of the Stars and Glow-worms, Dance of the Hours and the Loaves
[illegible]
[illegible] made [illegible]
J. N. Hopkinson
If I were the Man in the Moon *Henrion Fisher*

BAND
Symphonic Piece, 'Redemption' *César Franck*

RAYMOND ELLIS
Come again, Sweete Love *John Dowland*
The Short Cut to [illegible] *[illegible]*
A Request *[illegible]*

BAND
Ancient Airs and Dances
Transcribed by Respighi and arr. R. J. F. Hoggit

WINIFRED FISHER
Sweet Chance that led my steps [illegible] *Michael Head*
He is tender with the Beasts *Donald Ford*
Morning Birds ..... *[illegible] Bainton*

BAND
Slavonic Dances, Nos. 10 and 11 ..... *Dvorak*

9.0 'The Second News'
WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

9.15 'Too-Ral-I-Oo-Ral-I-Ay'
(See centre of page.)

10.15–11.15 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA
and the
PICCADILLY GRILL BAND, directed by JERRY HOEY,
from THE PICCADILLY HOTEL

'TOO-RAL-I-OO RAL-I-AY'
A rustic revue
by
ERNEST LONGSTAFFE
with
[illegible] HARTLEY
TOMMY HANDLEY JEAN ALLISTONE
FOSTER RICHARDSON
ALMA VANE and STANLEY VELVEN
The REVUE CHORUS and ORCHESTRA conducted by ERNEST LONGSTAFFE
will be broadcast from 5GB
TONIGHT AT 9.15
(See also page 400)


ALMA VANE

Thursday's Programmes continued (August 29)

5WA CARDIFF. 882 kc/s. (340.2 m.)

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 Mr. LYNDON HARRIES: 'Husbands and Wives in English Literature—V, The Parson and his Wife in Eighteenth and Nineteenth Century Literature'

The parson and his wife are a much-criticised pair. Their lives seem to be of interest even to those who are not members of any church.

4.0 **A Band Concert**

THE BAND OF H.M. WELSH GUARDS

By permission of Colonel R. E. K. LEATHAM, D.S.O.)

Director of Music, Capt. ANDREW HARRIS

Relayed from Bristol's Annual Exhibition, Colston Hall, Bristol

March, 'Avec Ap[illegible] ... *Ellerton*

Selection, 'Veronique' ... *Messager*

Valse [illegible] 'Three [illegible] ... *Lotter*

Entracte, 'Be Is O' Som[illegible]' ... *Hurst*

Selection, 'Chu Chin Chow' ... *Norton*

4.45 Bobby's Syncopators

From Bobby's Cafe, Clifton, Bristol

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for Farmers

6.35 *S.B. from London*

9.55 West Regional News

10.0-12.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.6 m.)

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Cardiff*

6.35 *S.B. from London*

9.55 *S.B. from Cardiff*

10.0-12.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

1.0-2.0 ORGAN MUSIC

Played by REGINALD FOORT

From the Regent Picture Theatre

Relayed to London and Daventry

3.0 London Programme relayed from Daventry

3.45 Mr. HERBERT S. CARTER: 'Sidelights on Smuggling (from an Old Record—Poole, 1799)

4.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for South of England Farmers

6.35-12.0 *S.B. from London* (9.55 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 **The Children's Hour**

Just a line to let you know that Mariotta succeeded in kissing the Peach Tree (*Eleanor Farjeon*), and some of these New Songs and Fresh Humour

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London* (9.55 Local Announcements)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0-1.0 **A Ballad Concert**

S.B. from Liverpool

ALBERT E. BATTEN (*Tenor*)

As You Pass By ... *Kennedy Russell*

Two Dreamy Eyes ... *Ida Rutter*

Two Little Irish Songs ... *Lohr*

'To My First Love'; 'You'd better ask me'

Movements from Ballet, 'Scheherazade' ... *Rimsky-Korsakov*

Two Fairy Tales ... *Korsak*

Suite Napolitaine ... *Massenet*

5.15 **The Children's Hour**

S.B. from Leeds

'THE WRECKING OF THE 9.55'

OR

'THE SEXTON HOLMES OF MANCHESTER'

A Playlet by HENRY GIFFORD

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for North of England Farmers

6.45-12.0 *S.B. from London* (9.55 North Regional News)



POOLE QUAY.

Poole was once a headquarters of smuggling on the South Coast. Some interesting sidelights, taken from an old record, on smuggling at Poole in 1799 will be given by Mr. Herbert S. Carter in his talk from Bournemouth this afternoon.

MOLLIE WORSEY (*Pianoforte*)

Prelude and Fugue in [illegible] Minor ... *Bach*

Nocturne in B Flat Minor Op. 9 No. 1 ... *Chopin*

MURIEL DAWS (*Recitations*)

A Song of England (*Alfred Noyes*)

The Disappointed Demon (*Chalmers*)

Ducks (*F. W. Harvey*)

ALBERT BATTEN

A Garden in Brittany ... *Sydney Lawson*

I know of two bright eyes ... *Clarke*

There's another little girl I'm fond of' ... *Stermdale Bennett*

MOLLIE WORSEY

Intermezzo, Op. 116, No. 1 ... *Brahms*

Rhapsody in G, Op. 11 ... *D'Albert*

MURIEL DAWN

The Blackbird } (*Patrick Chalmers*)

The Gardener's Cat }

I can't think what he sees in her ... *A. P. Herbert*

3.45 Miss KATE LOVELL 'Healing Waters'

S.B. from Liverpool

4.0 **Famous Northern Resorts**

Buxton

THE BUXTON PAVILION GARDENS ORCHESTRA

Musical Director, HORACE FELLOWES

Relayed from the Pavilion Gardens

Overture, 'Ruy Blas' ... *Mendelssohn*

Dreams ... } *Wagner*

Prelude to Act III, Lohengrin ... }

Grand Fantasia, 'Pagliacci' ... *Leoncavallo*

Moreover, Señorita ... *Hahn*

Other Stations

5NO NEWCASTLE. [illegible] kc/s. (261.3 m.)

12.0 1.0 [illegible]

3.0 [illegible]

5.15

6.0

6.15

8.30

5.35 12.0

London.

5SC GLASCOW. 752 kc/s. (398.8 m.)

11.0 12.0 [illegible]

4.0

Hungarian Rhapsody [illegible] ... Scots K. Miller) ... The Lady of Music

5.0 Organ Music by [illegible] ... 5.15 [illegible] ... 5.57 [illegible] ... 6.0 [illegible] ... 6.15 [illegible] ... 6.30 [illegible] ... Overture Semiramide ... Rossini ... Waltz [illegible] ... Mozart ... 6.45 [illegible] ... 9.55 [illegible] ... 10.0 12.0 [illegible]

2BD ABERDEEN. 895 kc/s. (301.6 m.)

11.0-12.0 Programme relayed from Daventry. 4.0 Reading News Bulletin. 4.5 Afternoon Concert. Orchestra conducted by Roy Bee. Overture, 'Ruy Blas' (Mendelssohn). 4.15 Harriet Wise (Soprano). 4.30 Reading News Bulletin. 4.35 Orchestra. Suite Day (Edward Lassen), On Wings of Song (Mendelssohn). 4.55 Octet. Three Dances from 'Henry VIII' (German). 5.5 [illegible] ... The Wee Pipers' Band. 5.15 Harriet Wise. The Bonnie Wee Thing ... Miller. 5.25 [illegible] ... The Dowie Dens o' Yarrow ... Scots Air. 5.33 [illegible] ... Rhapsody, 'Scotland' ... Pentland. 5.45 [illegible] ... 5.55 The Children's Hour. 6.55 Evening News Bulletin. 6.0 London Programme relayed from Daventry. 6.15 S.B. from London. 6.30 S.B. from Glasgow. 9.45 S.B. from London. 9.55—S.B. from Glasgow. 10.0 S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

2.30—A Religious Service. 3.45 Reading from 'Gulliver's Travels.' 4.0 Dance Music. Jan Ralfini and his Band from Cafe[illegible] Palais de Danse, Bangor. 5.0 [illegible] ... by Hilda [illegible] Soprano) and Harold [illegible] ... Scenes by Moszkowski ... Tauchnitz Waltz ... Dance ... Lucille ... Lucille Romance ... A Lovely Day ... Dance ... Robert Burns' Cocktail ... Moonbeams ... 5.15 The Children's Hour. 6.0 [illegible] ... 6.15 [illegible] ... 8.25 Programme ... The Orchestra ... conducted by Harold Lowe ... Dance Macabre (Saint-Saëns) ... 8.45 [illegible] ... Aria (Mascagni). 9.0 [illegible] ... Aria (Wilhelm) ... Valse ... Gracieuse (Bohrmann). 9.15—Orchestra ... with my father (Gurney). Little Lady of the Moon (F. Coates). How the Holly got its Thorns (M. Reilly). Bird of Blue (German). 9.30—Orchestra (Invictus (Staff) ... Act III from 'Lohengrin' (Wagner). 9.40-12.0 ... London.

Goethe's Romance of the 18th Century set to Music by Massenet.

BROADCAST PERFORMANCES OF *WERTHER*

are being given on Wednesday (6GB and Friday (London, Daventry, etc.) of this week. The accompanying article, by G. Jean-Aubry, one of the most distinguished of French critics, will be of special interest to **listeners who are not already acquainted with Massenet's opera.**

TOWARDS the end of his life Massenet said that, of all his works, the four which he had most enjoyed writing were *Mary-Magdalen*, *Werther*, *Sapho*, and *Therese*, that is to say, a work of his early youth, two operas written in his middle age, and one written in his old age.

In music as in literature, it rarely happens that the works which are written with the greatest facility possess the most real and lasting qualities. Nevertheless, the works which Massenet enjoyed most writing are—with the exception of *Therese*, to which I personally prefer *Manon*—among his best and most characteristic compositions. Writing them was for him neither harder nor easier than writing his other operas, for although it was said for a long time that the French musician trusted too much to his facility, he was, as a matter of fact, extremely cautious and honest in his work. He said: 'In *Werther* I have put all my soul and my artistic conscience.'



When, looking through the seventy-six big volumes containing the manuscripts of his scores which are to be found at the Library of the Opera of Paris, one sees these pages covered with a precise and fine handwriting in which practically nothing has been crossed out, and with remarks in the margins about the day's events or on the temperature, one might think that Massenet wrote them in a casual sort of way. The charm and fluency of his melodies can only strengthen this belief. Nevertheless, this agreeable and fe[illegible] composer, who was born without a doubt to write music, and who had known numerous and immediate successes, got up, almost every morning, at five o'clock, worked for six or seven hours at a stretch, constantly going over what inspiration had dictated to him. Even when he was at the height of his popularity, he did not trust to his facility, as Rossini, for instance, did, but always studied anxiously the works of the old masters and even those of his younger rivals.

No work has been more voluntary than that of Massenet, although it was always in accordance with his temperament. He tried his hand at various forms of drama, the most gentle as well as the most picturesque and violent ones: he attempted to pass his talent by switching the [illegible] of his operas from India to Syria or Spain, from the Revolution to the Middle Ages, from the beginning of the Christian era to the most irreverent times of the eighteenth century; but he always was true to himself, and remained more tender than he was ardent, more voluptuous than he was passionate; depicting in his music not so much the deep revelations that love can bring as the softly melancholy moods and the definite satisfactions which we find in it.

It might, therefore, seem strange that, in 1882, just after *Herodiade* and *Manon* had increased his fame, he should have relinquished all his sense of the picturesque, and that he, that most intimate but least romantic—in the poetic sense of the word—of all composers should have decided to make an opera out of Goethe's 'Sorrows of Werther.'

He thought it over for a long time, and this proves once more that he does not deserve the reputation of casualness which was attached to his name; he took, as he always did, a great part in the composition of the libretto which was written for him by collaborators; for nearly four years he worked over it, constantly suggesting modifications, rebuilding some scenes entirely, even after he had begun to write the music of that opera which it took him two whole years to complete, 1885 and 1886.

He may have understood that the acute romanticism of the subject was not in accordance with his temperament and his means of expression; or he may have shrewdly guessed that the passion of Werther would lose some of its strength by being expressed too freely on the stage: in any case he decided to treat this work with a nearly constant reticence so that the outbursts of passion would seem the more violent by contrast.

It may be that musicians such as Liszt or Wagner [illegible] despair of Werther with sublime greatness. We may suppose it but we cannot swear to it. On the other hand, it was easy to treat the subject in a grandiloquent and melodramatic way, as Puccini, for instance, would have done, which would have added nothing to Goethe's work. Even though Massenet's opera is not written in the Goethian style, it does not spoil the literary masterpiece in any way. The proof of this is that the French opera was heard and acclaimed for the first time not in Paris nor anywhere in France, but by a German-speaking audience, at the Imperial Opera House of Vienna, on January 16, 1892.

Paris was to become acquainted with the opera the following year only, and even then it did not receive it very enthusiastically. The music was found 'too scientific' 'too Wagnerian.' This may seem strange to us today if we do not recall that, a few years earlier, French critics had declared that *Manon* was merely 'musical arithmetic.'

The important part the orchestra plays in the scoring of *Werther* made it all the harder for an audience used to the operas of Donizetti, of Meyerbeer, of Auber, and of Halévy, to understand. Massenet said himself: 'In *Werther* the orchestra represents symbolically one of the principal characters. It is true that the greatest interest of the drama is in the orchestra, although the melodic grace of the work makes itself felt [illegible].'

We find in Massenet's *Werther*, perhaps more than in his other works, in any case more beautifully expressed, a deep and moving sincerity; there are in this work melodies whose naïve spontaneity surprise us, coming as they do from a composer who is often too worldly in his music. In the first act the scene where the Bailiff and his children sing the Christmas hymn is really charming. And the now famous scene of the 'moonlight' in the same act is imbued with a discreet romanticism which pervades the whole act, while the orchestra continues to express the fight within *Werther* between his despair and his longing for peace. As to the equally famous scene in which Charlotte rereads the letters of Werther and the plaintive melody, 'The tears one does not weep,' we cannot help being moved by them.



It is easy to see that, for Massenet, the most important character, the one which he prefers, is not Werther but Charlotte. Of all the women to which he gave a musical existence, she is his favourite, the purest and the most touching. He has created her out of the best there was in him, as a man and as a musician. Some opera composers have had higher aims, more heroic designs, greater ambitions. Massenet could not be compared to Gluck or to Wagner. But, in all his works he has shown his deep, constant, and sincere regard for women. No other writer of operas—this musical conception in which love plays so important a part—has been partial to them in so charming a way. Why should we wonder, then, if women still have for him a feeling akin to the one he had for them, when his musical love for womanhood has manifested itself in the creation of so sweet, so true, and so touching a heroine as the Charlotte of his *Werther*.

G. JEAN-AUBRY.

FRIDAY, AUGUST 30
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. 1 554.4 m

8.25
MASSENET'S GREAT OPERA 'WERTHER'

11.10
DANCE MUSIC BY THE ROMANY BAND

10.15 a.m. THE DAILY SERVICE

10.30 *Daventry only* TIME SIGNAL GREENWICH WEATHER FORECAST

11.0 *Daventry only* Gramophone [illegible]

12.0 A Sonata

Percelle McDonald (*Violin*)
[illegible] (*Pianoforte*)

Sonata in C Minor .....*Beethoven*

The pianoforte alone begins the first movement with [illegible] which the violin takes up almost immediately. Although in the minor key, the movement has nothing sombre nor melancholy about it, and its second principal tune is a lively and vigorous one.

The second movement begins in the same way, pianoforte first, and then the violin, playing a melody one of Beethoven's fine broad tunes. There is a short Scherzo with sprightly melody shared by the two instruments in the same way as in the first two [illegible] 'Trio' or middle section, [illegible] begins the tune, pianoforte [illegible] him in the bass.

There are two contrasted themes in the last movement, one, depending largely for its effect on a sudden [illegible] from quiet to very loud tone, and a flowing song-like [illegible]

12.30 Organ Music

Played by Leonard H. Wardell

Relayed from St. Botolph's, Bishopsgate

Prelude (Sonata No. 6) *Rheinberger*
Choral Melody ..... *C. F. Waters*
Melodie in E
Rachmaninoff arr. Lemare
Fantasia in F Minor .....*Mozart*

1.0–2.0 A Recital of Gramophone [Records]

By Mr. Christopher Stone

4.0 John Bishop (*Pianoforte*)

4.15 Light Music

Moschetto and his Orchestra

From the May Fair Hotel

5.15 The Children's Hour

Songs at the Piano by Helen Alston

The Story of the Guest who was Very Small (*Arthur Davenport*)

'Jungle Flounder' (*Douglas Gordon*)

6.0 Mrs. Marion Chan: 'The Wonderful Daffodils'

6.15 'The First News'

Time Signal, Greenwich
Weather Forecast, First General News Bulletin

6.30 Musical Interlude

6.45 The Foundations of Music

Modern Pianoforte Sonatas

Played by Stefan Askenase



8.25 'WERTHER'

A Lyric Drama in Four Acts by Massenet (Founded on Goethe's Novel)

Relayed from the Parlophone Studios by courtesy of the Parlophone Company

The Wireless Chorus (Chorus Master, Stanford Robinson)

The Wireless Symphony Orchestra (Leader, S. Kneale Kelley)

Conducted by Percy Pitt

Cast:

Werther ..... Frank Titterton
Albert ..... Dennis Noble
The Bailiff ..... Franklyn Kelsey
Schmidt (friend of the Bailiff) ..... Hardy Williamson
Johann ..... Frank Phillips
Charlotte (the Bailiff's Daughter) ..... Muriel Brunskill
Sophie (Charlotte's sister) ..... Kate Winter
Children: Fritz, Max, Hans, Karl, Clara, Gretel
Townsfolk of Wetzlar, Guests, Fiddlers

Scene: The neighbourhood of Frankfort
July to December, 1784
Narrator, Filson Young

THE STORY OF THE OPERA

THE action is almost wholly in the hands of three people—Charlotte, her cousin Werther, and Albert. When the first Act opens Charlotte is preparing to go to a ball, while her father is teaching the younger children to sing a Christmas carol. Charlotte, in her ball dress, gives the little ones their evening bread-and-butter, as she has done always. Werther is also invited to the ball, and she greets him on his entrance with a friendly kiss. When they have left for the ball, Albert comes in. He has been away from home for six months, and wonders whether in his absence Charlotte has ceased to care for him. Sophie, one of the younger children, reassures him; Charlotte is still faithful to him. Later, when Werther escorts Charlotte home from the ball, he declares his love for her, and it is then that her father tells her the news of Albert's return. Charlotte tells Werther that before her mother died she had promised to marry Albert, and that she must keep her promise. Three months have passed before the second Act begins, and now Charlotte and Albert are married. Albert knows of Werther's love for her but trusts them both. Charlotte begs Werther to go away to try to forget her, and not to return before Christmas.

Act III finds Charlotte alone and wondering how she had the heart to send Werther away. He himself breaks in on her meditations and there is a passionate love scene between them. When Werther has gone, Albert returns, and sees how profoundly moved his wife is; a note is brought to them from Werther telling them that he is about to undertake a longer voyage than ever before, begging Albert to lend him his pistols. Charlotte has a dread presentiment what he [illegible] means, and rushes from the house. There is an orchestral interlude at the beginning of Act IV which represents Charlotte's hurried passage through the Christmas night to Werther's house, and her frantic efforts to reach him in time. When she reaches Werther she is too late to avert the tragedy she has foreseen. Werther is dying. But she confesses that she has loved him truly from the first moment that they met, and in that knowledge he embarks happily on his last long voyage.

[illegible]

7.15 Musical Interlude

7.30 THE GERSHOM PARKINGTON QUINTET

Gwyneth Edwards (*Soprano*)

[illegible]

Selection of Schubert Songs
Gwyneth Edwards
Songs
[illegible]
Trittesam de Col trobano
Pierrot Rêveur
Caprice Sgambarelle
} *Schubert*
Gwyneth Edwards
Songs
[illegible]
Three 18th Century Pieces
arr. Wolff

8.25 'Werther'

A Lyric Drama in Four Acts by Massenet

Acts I and II

See centre of page and special article on page 398.

9.40 'The Second News'

Weather Forecast, Second [illegible] News [illegible]
Announcements: (*Daventry only*) Shipping Forecast and Fat Stock Prices

10.0 Topical Talk

10.15 'Werther'

Acts III and IV

11.10–12.0 DANCE MUSIC

The Romany Band from The Empress Rooms

12.1–12.15 Experimental Transmission of Still Pictures by the Belinograph Process

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FRIDAY, AUGUST 30

5GB DAVENTRY EXPERIMENTAL

526 kc/s. (479.2 m.)

TIMES FROM GREENWICH EXCEPT WHERE OTHERWISE STATED

4.0 DANCE MUSIC

JACK PAYNE AND HIS COSMO CAFÉ SIX
JULIA ST. JOHN (Entertainer)

5.30 The Children's Hour
(From Birmingham)

Hippo the Hippopotamus,' by Mary Horan
BEATRICE EVELINE (*Violoncello*)
'Bowser has a Brain Wave,' a School Yarn by T. Davy Roberts
TUCK will Entertain

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
LEADER LEWIS

Overture, 'Robespierre' ..... *Litolff*

DOROTHY BISSELL (*Soprano*)
A Coon Song ..... *London Ronald*
Diaphenia ..... *Harold Samuel*
Sing! break into song ..... *Mallinson*

ORCHESTRA
Selection, 'The Cingalee' ..... *Monckton*

BEATRICE EVELINE (*Violoncello*)
Cradle Song } *Frank Bridge*
Melody }

ORCHESTRA
Keltic Suite ..... *Foulon*

DOROTHY BISSELL
Only a Violet ..... *Phillips*
Lovers' Trees ..... *Graham Peel*
Sun Flakes ..... *Phillips*

BEATRICE EVELINE
Serenade ..... *Bleuka*
Spanish Dance, 'Andalusia' ..... *Granados*
Herbstblume (Autumn Flower) ..... *Popper*

ORCHESTRA
Scherzo, 'The Flight of the Bumble Bee' ..... *Rimsky-Korsakov*
Ballet Music 'Sicilian Vespers' ..... *Verdi*

8.0 A Promenade Concert

Relayed from the Queen's Hall, London

(Sole Lessees, Messrs. Chappell and Co. Ltd.)

STEWART WILSON (*Tenor*)
MYRA HESS (*Pianoforte*)
SIR HENRY WOOD
and His
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Beethoven Concert

ORCHESTRA
Overture, 'Fidelio'

STEWART WILSON with Orchestra
An die ferne Geliebte (To the far-off Beloved)

MYRA HESS with Orchestra
Pianoforte Concerto, No. 4, in G

ORCHESTRA
Symphony No. 3, in E Flat ('Eroica')

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 A Recital

of

MICHAEL MACNAGHTEN
By Arrangement with Major
WALTER CRANSTON
With THE COMPOSER at the Piano
(From Birmingham)

10.15 DANCE MUSIC

THE CAFÉ DE PARIS BLUE LYRES BAND
From the CAFÉ DE PARIS

11. THE ROMANY BAND from THE EMPRESS ROOMS, ROYAL PALACE HOTEL

80
BEETHOVEN
CONDUCTED BY
SIR HENRY WOOD

ST. JOHN ERVINE ON 'PIRANDELLO'

(Continued from page 371)

which leaves us inactive and produces nothing, or only confusion, and the illusion which drives us to action and produces works. Pirandello, indeed, is so terrified of the possibility that there may, after all, be a reality, that he frightens himself and attempts to frighten others by forbidding us to search for reality at all. If we try to dispel our illusions, we may find beneath them something so terrible that we must immediately die when we see it or become mad.

It has been said that Pirandello starts where Shaw leaves off, but this is nonsense. Shaw strips our illusions from us to make us bolder. Pirandello hints at the realities to make us hug our illusions tighter. Ibsen and Shaw, innately Nordic and Protestant, wish us to stand stark so that we may not be afraid; but Pirandello, innately Latin and Catholic, begs us cover ourselves with all the rugs we can find lest we be terrified by the truth. There may be a reality, he admits, but he appeals to us not to recognise it or tell anyone about it, and in his terror he confounds himself. One of his characters, Laudisi, in 'Right You Are If You Think So,' tells his neighbours first, that Truth does not exist, and, then, that we have it in ourselves, and that it is the representation of what we think it is. 'Of course,' he exclaims, 'you can believe what you see with your eyes and feel with your fingers. All I'm saying is that you should show some respect for what other people see with their eyes and feel with their fingers, even though it be the exact opposite of what you see and feel.' That is all very well, as a plea for tolerance, but supposing a man sees a giant where I see a windmill, and he attempts to destroy the windmill in the belief that it is a giant, shall I be acting intolerantly or badly if I hit him on the head in my efforts to prevent him from destroying it, particularly if the food of both of us depends upon its efficiency as a commodity?

Pirandello's plays are rough reading. They are written to be acted rather than read, but the reader who is eager to penetrate to the core of the Pirandellian doctrine will not find them difficult, particularly if he adds to his reading some miming. He may be discouraged by the metaphysics, often on the elementary side, which sometimes irritate the reader or the playgoer by seeming to be mere word-spinning and empty cleverness, but he may also find himself stimulated by the assurance he gives himself as he reads or hears the Pirandellian dialectic that, even if the discovery of reality is beyond him, at least the pretence that there is one enables him to get along with his life.

ST. JOHN ERVINE.

Friday's Programmes continued (August 30)

5WA [redacted] 968 kc/s. (309.9 m.)

4.0 London Programme relayed from Daventry

5.0 LIGHT MUSIC
JOHN STEAN'S CARLTON CELEBRITY [redacted]
From the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr W H JONES: "The Romance of Industry in South Wales—II Iron Masters at Dowlais"
This is the second of a series of talks on the early beginnings of industries which are now recognised factors in the life of South Wales

6.15 *S.B. from London*

6.30 *S.B. from Swansea*

9.15 *S.B. from London*

9.55 West Regional News

10.0-11.10 *S.B. from London*

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

4.0 Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
PERCY FAIRBANK (*Tenor*)

5.15 The Children's Hour
Songs by HARRY HOPEWELL and HAROLD [redacted]
Violin [redacted]

6.0 Mr. ALAN CAMPS: "The [redacted]

6.15 *S.B. from London*

7.30 Selections from the Gilbert and Sullivan Operas
THE NORTHERN WIRELESS ORCHESTRA
The Yeomen of the Guard
Iolanthe
The Mikado
H.M.S. [redacted]

8.45-11.10 *S.B. from London* (9.55 North Regional News)



AN OLD PRINT OF MERTHYR TYDFIL.
Of the four great ironworks to be established in Merthyr Tydfil between 1759 and 1782, that of Dowlais was the first. The Iron Masters of Dowlais is the subject of Mr. W. H. Jones's talk from Cardiff this evening.

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

5.0 LIGHT MUSIC
JOHN STEAN'S CARLTON CELEBRITY [redacted]
From the Carlton Restaurant
S.B. from Cardiff

6.15 *S.B. from London*

6.30 Mr F. LE BOUTILLIER: "Yachting Reminiscences in the Bristol Channel"

6.45 *S.B. from London*

9.55 *S.B. from Cardiff*

10.0-11.10 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

6 [redacted]-11.10 *S.B. from London* (9.55 Local An[redacted]

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
SUBJECTS OF THE DAY
Field Events (*H. M. Abrahams*)
Pianoforte [redacted] {MOLLY SKY[redacted]
{DENIS Z[redacted]
Songs [redacted]

6.0 London Programme relayed from Daventry

6.15-11.10 *S.B. from London* (9.55 Forthcoming [redacted] and Local Announcements)

Other Stations.

5NO NEWCASTLE. [redacted]

4.0—London Programme [redacted] 4.15
Music from Tilley's [redacted] 5.15
The Children's Hour 6.0 [redacted]
[redacted] 5.15 [redacted] 6.30 [redacted]
[redacted] 6.45-11.10 [redacted]
from London.

5SC GLASGOW. 55[redacted] 396 m.

4.0 [redacted] 4.5 [redacted]
[redacted] 5.0 [redacted]
[redacted] 5.15 [redacted] 5.55
[redacted] 6.0 [redacted] 6.15
[redacted] 6.30 [redacted] 6.45
[redacted] 9.55 [redacted] 10.0-11.10
[redacted]

2BD ABERDEEN. [redacted]

4.0 [redacted] 4.5 [redacted]
[redacted] 5.0 [redacted]
[redacted] 5.15 [redacted] 5.55
[redacted] 6.0 [redacted] 6.15
[redacted] 6.30 [redacted] 6.45
[redacted] 9.55 [redacted] 10.0-11.10
[redacted]

2BE BELFAST. [redacted]

12.0—Organ Music. Played by Herbert Waterhouse. Relayed from the Grosvenor Hall. Overture, "Aladdin" (Lande) [redacted] 12.30-1.0 [redacted]
[redacted] 4.30 [redacted] (Interval [redacted]
[redacted] (H. Hasty) [redacted]
[redacted] William Taylor (late Cecil Sharp [redacted]
4.50 [redacted] 5.0 [redacted]
[redacted] 5.15 [redacted] 6.0 [redacted]
[redacted] 6.15-11.10 [redacted] from London (9.55 Regional News).





8.0
FRANK TITTERTON
SINGS
IN THE PROMS

SATURDAY, AUGUST 31
2LO LONDON & 5XX DAVENTRY
242 kc/s (356.3 m.) 193 kc/s (1,554.4 m.)

8.0
A NEW WORK BY
FREDERICK
S. CONVERSE



10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH: Weather Forecast

1.0-2.0 LIGHT MUSIC
Mosquetto and his Orchestra
From the May Fair Hotel

3.30 A CONCERT
Wireless Symphony
PERCY UNDERWOOD (*Baritone*)
THE WIRELESS ORCHESTRA
(Conducted by S. KNEALE KELLEY)

Overture, 'Russlan and Ludmilla' ..... *Glinka*
Suite, 'The Swan Lake' ..... *Tchaikovsky*
(a) Scène, (b) The Swans' Dance
(c) Hungarian Dance

PERCY UNDERWOOD
L... *R. Vaughan Williams*
A... present
Mount Ye. *White*
Cotton Rushes ..... *Stanford*

WYNNE ARELLO
Blackbird's Song ..... *Cyril Scott*
The Night Wind ..... *Farley*

ORCHESTRA
Selection, 'Madame Butterfly' ..... *Puccini*

PERCY UNDERWOOD
If there were dreams to sell ..... *John Ireland*
Trade Winds ..... *Keel*
Drake's Drum ..... *Stanford*

WYNNE ARELLO
Fragile Thing ..... *Phillips*
Serenade ..... *Chaminade*

ORCHESTRA
Fantasia 'A Hebrew Melody' ..... *Joseph Achron*
Phantasy, 'Carnival in Paris' ..... *Scott-Gatty*

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR
S.S. from Cardiff
'IN A WELSH VILLAGE'
A Programme of Welsh Stories, Songs and Dances
THE MOTSTARS AND GUILD CHOIR
'THE MOUNTAIN ORGAN' THE ... STORY BROWNS
THE JASON JONES ... Harp

5.30 Birthdays

6.0 Musical Interlude

6.15 'The First News'
TIME SIGNAL, GREENWICH, WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN, Announcements and Sports Bulletin.

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN PIANOFORTE SONATAS
Played by STEFAN ASKENASE

7.0 Mr HARVEY GRACE: 'Next Week's Broadcast Music'

7.15 Mr GEORGE F. ALLISON: 'Prospects for the Soccer Season'

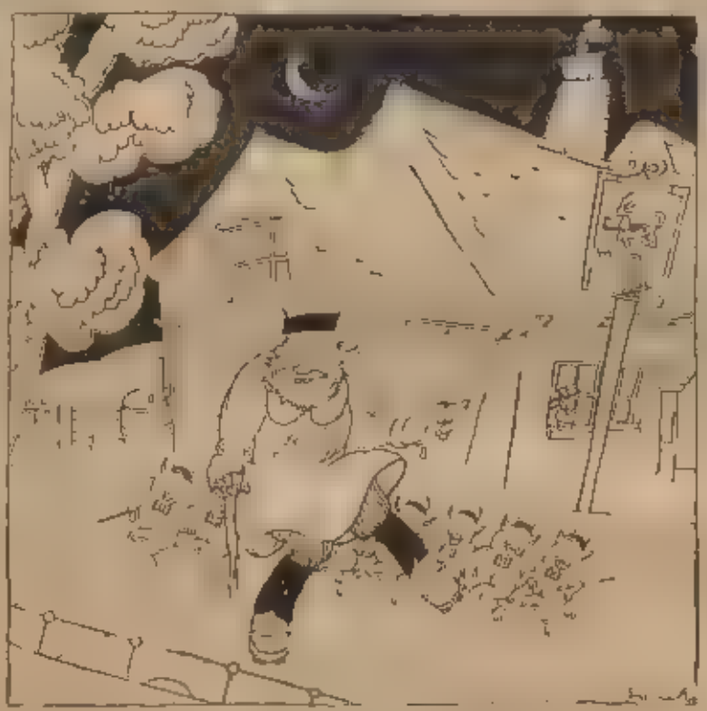
THE football season begins, or appears to begin, earlier every year. By the end of August nowadays the turnstiles on the League grounds ... coming home from cricket matches mingle with the crowds setting off for the football grounds. Mr. Allison's talk this evening on the prospects for the Soccer season comes, therefore, ... too soon.

7.30 A RECITAL
by ALBERT SAMMONS (*Violin*)

Largo ... Handel
Air ... the String ... Bach
Sonata ... Mozart
Lotus Land ..... *Cyril Scott, arr. Kreisler*
Orientale ... *Cesar Cui, arr. Kreisler*
Spanish Serenade ..... *Chaminade, arr. Kreisler*
Dance ... Brahms

ONE of the members of the Russian section of composers could be most properly spoken of as ... of a race. Borodin, the Professor of Chemistry and Army Surgeon, was a Professor at Moscow. In 1892 ... first opera made a successful appearance there, like so many of the popular Russian operas, it is on a national subject—*A Dream of the Volga*. Other operas, ballets, and cantatas followed it, and he is known also as a distinguished composer for the Church. He composed also symphonic and other orchestral music, of which the Variations on a Tchaikovsky Theme are best known in this country, and a good deal of chamber music, notably the two pianoforte trios, of which the first especially is frequently played. More than his contemporaries, he may be said to have carried on Tchaikovsky's tradition, though without so rich a share of poetic ideas, and without Tchaikovsky's gift of dramatic force. His ... is facile, and less versatile than Tchaikovsky's, but he had at command a fund of pleasing melody, and many of his pieces are no doubt destined to enjoy a lasting popularity.

CYRIL SCOTT is one of those versatile people who ... hold. He is a ... pianist, and an author of note on ... Besides ... he has ... one other young Englishman who has since stepped into the front rank of composers, was ... At the end of his student career he ... for a time in Liverpool, teaching and playing, and his first important orchestral piece, the *Ul...*, was played there as well as at Manchester with Richter conducting. Soon afterwards his *Pelleas and Melisande* was given at Frankfurt. Other works of his have figured at Sir Henry Wood's concerts and elsewhere, Sir Thomas Beecham has interested himself in ... one of them, and as far afield as ... has been played. Best known by his songs and smaller pieces, he deserves a more important position than his native country accords him for his bigger and more serious works. We are given too few opportunities of hearing them. In some ways less definitely ... English than that of most of his colleagues, his music is in every ... and modern without ... of the more startling dissonant effects which the present-day ... uses to express himself.



'TOO-RAL-I-OO-RAL-I-AY!'
A Rustic Revue — *Tonight at* 10.15.

8.0 A Promenade Concert
Relayed from the Queen's Hall
(*Sole Lessees, Messrs. Chappell and Co., Ltd.*)
15th Season.
RISPAH GODDARD (*Contralto*)
JOSEPH TITTERTON (*Tenor*)
... Pianist
SIR HENRY WOOD
and his
SYMPHONY ORCHESTRA
Leader, CHARLES WOODHOUSE

ORCHESTRA
Ballade in A Minor *Coleridge Taylor*

FRANK TITTERTON with Orchestra
Recit. and Aria, 'Lend me your aid' (Queen of Sheba) ..... *Gounod*

ORCHESTRA
A Joyous Epic, 'Flyver Ten Million' ..... *Frederick S. Converse*
(*First Performance in England*)

VICTOR SCHIOLER with Orchestra
Pianoforte Concerto in A Minor ..... *Schumann*

RISPAH GODDARD with Orchestra
Recit. and Aria, 'Che faro?' (What shall I do?) Orpheus ..... *Gluck*

ORCHESTRA
Scherzo (L'Apprenti Sorcier) (The Apprentice Magician) ..... *Dukas*

9.40 'The Second News'
WEATHER FORECAST. SPECIAL GENERAL NEWS BULLETIN; Local Announcements (*Daventry only*) Shipping Forecast and Fat Stock Prices

10.0 Topical Talk

10.15 'Too-Ral-I-Oo-Ral-I-Ay'
A Rustic Revue
Written, composed and produced by ERNEST LONGSTAFFE
Cast
DORIS LEA
JEAN ALLISTONE
... ROBERTS
ALMA VANE
STANLEY VICARS
THE REVUE CHORUS AND ORCHESTRA
Conducted by ERNEST LONGSTAFFE

11.15-12.0 DANCE MUSIC
THE ROMANY BAND, from THE EMPRESS ROOMS, ROYAL PALACE HOTEL

SATURDAY, AUGUST 31
5GB DAVENTRY EXPERIMENTAL
626 kc/s. (479.2 m.)

Transmissions from London except where otherwise stated.

8.0 SOME STAR VAUDEVILLE ARTISTS

3.30 **Dance Music**
From Birmingham
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
EUGENE EARLE (*Banjo*)

4.30 An Orchestral Programme
(From Birmingham)
THE BIRMINGHAM SYMPHONY ORCHESTRA
Leader, FRANK CANTELL
Conductor, JOSEPH LEWIS

Overture, 'Egmont' ..... *Beethoven*
[illegible] for Orchestra
Concerto [illegible] ..... *Mozart*

ORCHESTRA
First Suite, 'Carmen' ..... *Bizet*

PAUL EUGENE and Orchestra
Aria, 'La Calunnia' (Calumny) ('The Barber of Seville') ..... *Rossini*

ORCHESTRA
Theme and Six Diversions ..... *Dvorak*

CONTRALTO
Carl John ..... *Lee*
The Seven Chorus ..... *Parry*

7.55 BAND
Cornet Solo, 'The Nightingale' ..... *Moss*
Selection, 'Lilac Time' *Schubert, arr Clutsam*
Valse, 'Red Poppies' ..... *Rimmer*

8.0 Vaudeville
(From Birmingham)
(See centre of page)

9.0 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Sports Bulletin (*From Birmingham*)

9.20 A MILITARY BAND CONCERT
PHYLLIS BEDFORD (*Baritone*)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

March, 'The Conqueror' ..... *Alford*
Overture to 'A Midsummer Night's Dream' ..... *Mendelssohn arr J. Tickmar*

From Birmingham— **VAUDEVILLE.** *Tonight at 8.0.*

PERCY HONRI (*A Concert-in-a-Turn*)
PITT and MARKS (*Original Songs and Humour*)
JOCK WALKER (*Scots Comedian*)
HELEN ALSTON (*Songs at the Piano*)
FRANK STAFF (*Entertainer*)
THE 'MIAMI' DANCE BAND

5.30 **The Children's Hour**
From Birmingham
Snooky's Garden Party,' by Phyllis Richardson
EUGENE EARLE (*Banjo*)
'Isn't Travelling Fun?' by Mona Pearce
HELEN ALSTON will Entertain

6.15 **'The First News'**
TIME SIGNAL, GREENWICH. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN. Announcements and Sports Bulletin

6.40 Sports Bulletin (*From Birmingham*)

6.45 Light Music
(From Birmingham)
THE HARLAND PRICE BAND
Conductor, H. T. MOSELEY

March, 'Rose Fairy' ..... *Bennett*
Overture, 'The Siege of Kenilworth' ..... *Balfe, arr. Sutton*

THE LYNDHURST MALE VOICE QUARTET
Song of the Jolly Roger ..... *Coward*
Down yo cry, ma honey ..... *Vale*

7.10 BAND
Intermezzo, 'The Wedding of the Rose' ..... *Isaac*
Fantasia, 'United Kingdom' ..... *arr. Rimmer*

PHYLLIS BEDFORD
Aufenthalt (Resting Place) ..... *Schubert*
Silent Noon ..... *Vaughan Williams*
Yeoman's Wedding Song ..... *[illegible]*

BAND
Selection, 'La Gioconda' ('The Ballad Singer') ..... *Ponchielli*

PHYLLIS BEDFORD
The Wanderer ..... *Schubert*
Bedouin Love Song ..... *[illegible]*
Coat Song ('La Bohème') ..... *Puccini*

BAND
Alsatian Scenes ..... *Massenet*
Relayed from the Winter Garden Ballroom, Bournemouth, Under the Leader, Sunday Evening.

10.30-11.15 **DANCE MUSIC**
THE ROMANY BAND, from THE EMPRESS ROOMS, ROYAL PALACE HOTEL

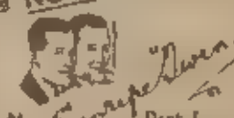
11.15-1.45
Experimental Transmission of Still Pictures by the Fultograph Process

Saturday's Programmes continued on page 402



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Saturday's Programmes continued (August 31)

5WA CARDIFF. 353 kc/s. (208.9 m.)

4.0 London Programme relayed from Daventry

4.45 THE CONEY BEACH FIVE
From the Coney Beach Dance Restaurant Porthcawl

5.15 THE CHILDREN'S HOUR
Relayed to London and Daventry
'IN A WELSH VILLAGE'
A Programme of Welsh Stories, Songs and Dances
THE MAGISTATE AND GIRL GUIDES
MARINE ORCHESTRAL TRIO
AUNTY RHONWEN
RHIANNON JAMES (*Harpist*)

5.50 Bedtime

6.0 London Programme relayed from Daventry

6.[illegible] *S.B. from London*



Lt.-Col. E. W. HORNE
In his talk from Cardiff this evening gives a short history of the Devonshire Regiment

[illegible] Local Sports Bulletin

6.45 *S.B. from London*

7.0 Lt. Col. E. W. HORNE 'Welsh and West Country Regiments' A Short History of the Devonshire Regiment
This is the first of a series of talks on the history of Regiments in South Wales and the West Country

7.15 Capt. A. S. BEVAN 'The Coming Rugby Season in South Wales'

7.30 The Coney Beach Five
Relayed from the Coney Beach Dance Restaurant Porthcawl

7.45 BRANSBY WILLIAMS
(the Famous Portrayer of Dickens' Characters)

8.0 *S.B. from London*

9.[illegible] West Regional News Sports Bulletin

10.0-12.0 *S.B. from London*

5SX [illegible] 1,040 kc/s. (288.5 m.)

3.30 London Programme relayed from Daventry

4.45 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 *S.B. from Cardiff*

6.45 *S.B. from London*

7.0 *S.B. from Cardiff*

[illegible] *S.B. from London*

[illegible] *S.B. from London*

[illegible] *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 Gramophone Recital

1.30 London Programme relayed from Daventry

5.15 Cardiff Programme relayed from Daventry

[illegible].0 London Programme relayed from Daventry

6.1 *S.B. from London*

6.40 Sports Bulletin

6.[illegible] 7.0 *S.B. from London* (6.55 Local Announcements and Sports Results)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 A Gramophone Recital
DANCE MUSIC

[illegible] Waltz *Strauss*
[illegible] VIII *Grieg*
Waltzes, Op. 39—Nos. 9, 10 and 11 ... *Brahms*
Sicilienne de Bialet ..... *Berlioz arr. W. Stott*
The Queen Fairy Dances ('In a Fairy Realm') ..... *Kelly*
[illegible] *Percy Grainger*
Dance of the Tumblers ('Snow Maiden') *Rimsky-Korsakov*
Latest Dance Music

3.30 London Programme relayed from Daventry

[illegible] The Children's Hour
A Dialogue Story of
JACK AND THE BEANSTALK (*M. from New*)

6.0 London Programme relayed from Daventry

6.1 *S.B. from London*

6.40 Sports Bulletin

6.[illegible] 7.0 *S.B. from London* (6.55 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Raymond' ..... *Ambroise Thomas*
Cantonetta *Lincke*
[illegible]
The Enchantress ..... *Hatton*
If you meet a Fairy ..... *Rosoli*
[illegible]
Suite, 'Yashmak Land' ..... *Thurban*
On the Bosphorus The Mosque of St. Sophia
In a Stamboul Bazaar
[illegible]
[illegible] *Barnes*
The Silver Ring ... *Chamblaine*
Don't Remember *Alma Goatley*
[illegible]
Selection, 'The Pink Lady' ..... *Caryll*

3.30 Scottish Programme

[illegible] NORTHERN WIRELESS ORCHESTRA
March, 'London Scottish' ..... *Haines*
[illegible]
ROBERT E. ANDERSON (*Baritone*)
The Border Ballad ..... [illegible]
[illegible] ..... *Rich*
The Wee Town Clerk ..... *arr. Robertson*

Saturday's Programmes continued (August 31)

ORCHESTRA

Highland Memories ..... *Medley*
(Including Airs to 'On the Loch,' 'Harvest Home')

THE MANCHESTER SCOTTISH PIPERS
Pipe-Major O. H. GLEAVE

March, 'Miss Farquharson of Invercauld'
March, 'Assembly of the Highlanders'
Strathspey, 'Foggy Muir'
Reel, 'Tea Straw'

ORCHESTRA

Impressions of Scotland ..... *arr. Godfrey*

Intermezzo E. Anderson
Medley of Marches ..... *arr. Lawson*
Strains from Perth ..... *arr. Dix*
The Wee Cooper of Fife ..... *arr. Grieve*

THE PIPERS

March, 'Earl of Mansfield'
Highland Rocks of Ailsa (March)
Strathspey, 'Lord Lovat's Lament'

ORCHESTRA

Selection, 'The Four Maids' Tea' ..... *Bath*
Finale, 'The Two Magicians' ..... *Lincke*

5.15 The Children's Hour
S.B. from Leeds

Songs by GONSELLE HAMLYN and M. DUCHESNEN
BENHAM

Concertina Duets by LILY and CORA GAWTHORNE

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.45 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 Mr. HALLIWELL SUTCLIFFE: 'The Legend of the North—II. Greek Love and Superstitions' *S.B. from London*

7.15 Mr. F. STACEY LAWFORD: Sports Talk

7.30-12.0 *S.B. from London* (9.55 North Regional News)

Other Stations.

5NO NEWCASTLE

12.0-1.0 Music 5.15
3.30 ..... 6.0
..... 6.15
..... 6.45-12.0

5SC GLASCOW

11.0-12.0 A Recital on Gramophone Records 3.20
..... 5.0
..... 5.15
5.57 ..... 6.0
6.15 ..... 6.40
6.45 ..... 7.0 Mr. ..... 7.15 ..... 8.0
..... 9.55 ..... News and Sports Bulletins
10.0-12.0 ..... from London

2BD ABERDEEN.

11.0-12.0 Recital of Gramophone Records. 4.0 The ..... 4.25 ..... 4.45 ..... 5.15 ..... 6.0 ..... 6.25 ..... 6.40 ..... 7.0 ..... 7.15 ..... 7.30 ..... 8.45 ..... 9.55 ..... S.B. (from Glasgow) 10.0-12.0 ..... S.B. from London

2BE BELFAST

4.0 ..... Music. The Classic Quartet ..... 4.15 ..... 4.45 ..... 4.52 ..... 5.0 ..... 6.15 ..... 6.40 ..... 6.45 ..... 7.0 ..... 7.15 ..... 7.30 ..... 7.40 ..... 7.50 ..... 8.15 ..... 8.46 ..... 9.40 ..... 9.55 ..... 11.15-12.0 ..... Music from Ballroom ..... Band's Selection ..... Dance Music ..... from London

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Notes from Southern Stations.

AN UNDERGROUND CHURCH IN HAMPSHIRE.

Archæological Talks for Bournemouth Listeners Vaudeville from Birmingham A Welsh Harpist More Items from 5GB.

SOME months ago South Country listeners heard from the Rev. E. P. [illegible] of Chilton Candover, Hants, how he and [illegible] had discovered an underground church in the old graveyard at Chilton Candover. The [illegible] of this ancient [illegible] and speculation. It has been suggested that the building was a temporary [illegible] church built in the hillside to escape destruction by Danish [illegible] who at that time frequently overran [illegible]. Mr. [illegible] has promised to give excavations and on Tuesday, September 3, at 7.0 p.m., he will again visit the Bournemouth Studio to give an account of his latest discoveries.

* * * *

THE county of Dorset stands well to the forefront among shires of Wilts and Hants the distinction of having been one of the most thickly populated districts in Britain in prehistoric times. It is a land of camps and hill-top fortresses, the work of the Iberic and Celtic peoples, who crossed from the Continent to seek safety for themselves and for their flocks and herds in the higher reaches of the Dorset downs. Maiden Castle, or Ma. Dun—the great fortress on the hill, two miles south of Dorchester, the ancient Dunovaria of the Romans—is the most stupendous fortress of its kind in Britain. It has no written history, but many relics of the ancient peoples who built it have been found in its precincts. On Thursday afternoon, September 5, Lieut.-Colonel J. H. Cooke will help us to realise something of the glamour of romance surrounding this ancient fortress in the course of his talk on the subject from the Bournemouth Studio.

A NOTHER attractive vaudeville bill for 5GB listeners on Thursday, September 5, includes Sandy Rowan (in Caledonian Haverings). Also in the programme is Mabel Adeane (comedienne), Liam Walsh and his Irish Pipes, and Les Russell and Allan Glen. Mr. Glen is a well-known radio artist in America with the Leviathan Orchestra, and on one occasion received a letter from Johannesburg saying that his songs had been picked up there from Philadelphia. Further, we have Jack Norman, the musical mimic, who was discovered by the B.B.C. in December last, and [illegible].

* * * *

THE [illegible] religious service in the Plymouth Studio will be broadcast to West Country listeners on Sunday evening, September 1, the address being given by the Rev. Prebendary C. W. H. Sowell, Vicar of St. Gabriel's Church, Plymouth.

* * * *

THE artist at the Welsh Interlude from Cardiff Station at 7 p.m. on Tuesday September 3, will be Miss Rhiannon James (harpist). Miss James, who was born at Treboeth, gained a scholarship from school to an art school, where she studied for two years. In 1921 she became a student of the harp, and five years later won the Ada Lewis Scholarship for harpists at the Royal Academy [illegible] for three years. She has gained many medals and prizes and has been awarded an additional year of study owing to her success. She is an original member of Undeb y Cymry Bach and sings penillion at their concerts.

LISTENERS who remember the interesting talk already given by the Rev. Arthur Hawkes will be pleased to learn that arrangements have been made for him to give another talk from the Plymouth Studio on Tuesday evening, September 3 under the title of "Animals of Long Ago."

* * * *

THE studio service for 5GB listeners on Sunday, September 1, will be conducted by the Rev. R. L. Hodson, of St. Peter's Church, Wolverhampton.

Daisy Shorrocks, a violinist particularly well-known in the North of England, and Percy Thompson (baritone), are the artists in a Light Orchestral Concert on Tuesday afternoon, September 3.

Ann Bradley, a newcomer to wireless, will be heard in light songs during the dance music from Billy Francis and his Band on Monday afternoon, September 2.

The Light Music Programme on Tuesday, September 3, comes from Norris Stanley and his Sextet from Pattison's Restaurant.

Burton Harper (baritone) will be heard in the relay from Losells Picture House on Thursday, September 5, and on the same day Dr. Harold Rhodes gives a further organ recital from Coventry Cathedral.

Frederick Lake (tenor) and Muriel Tookey (violin) are the artists in the Light Music Programme on Friday, September 6.

Gwladys Nash (soprano) sings in a concert given by the Birmingham Studio Symphony Orchestra on Saturday afternoon, September 7.

B.B.C. PUBLICATIONS.

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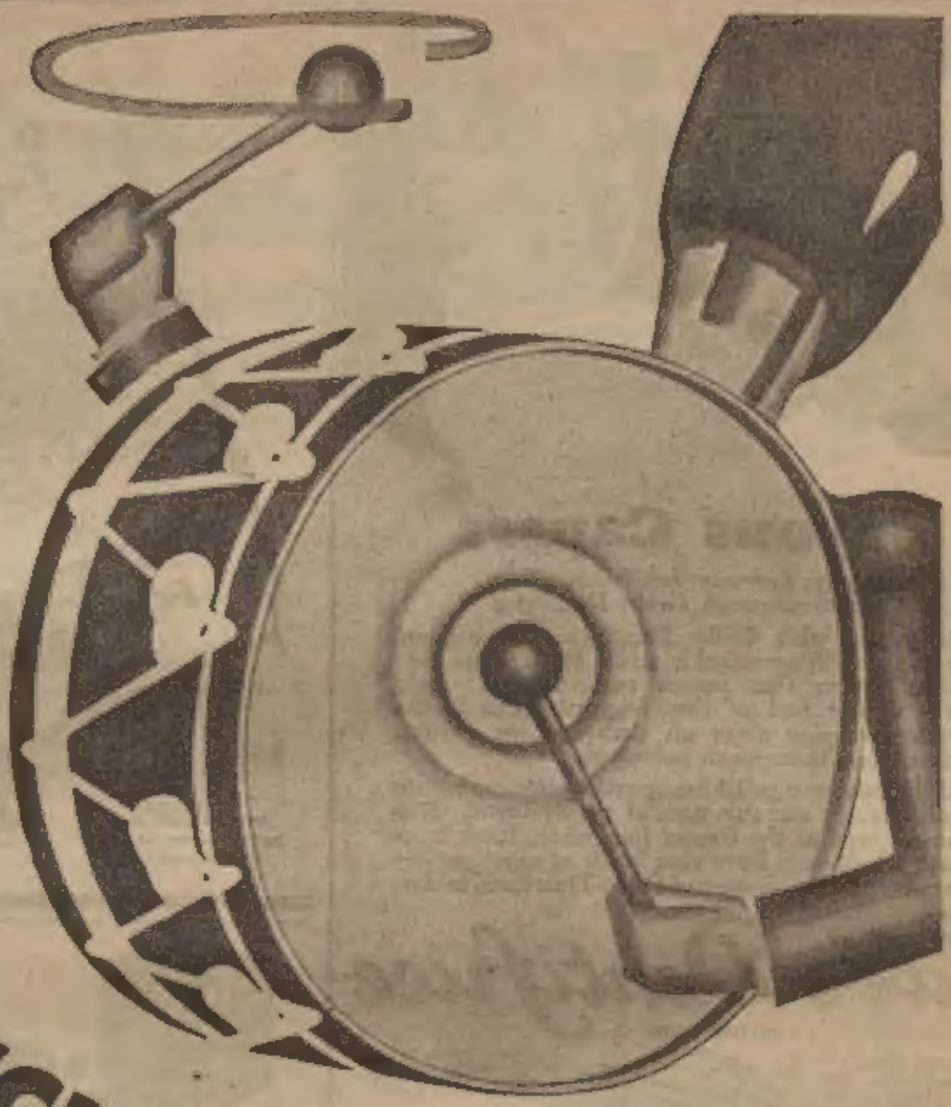
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